ORGAN INSTITUTE QUARTERLY

VOLUME 4 NUMBER 2 SPRING 1954

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ORGAN MASTER CLASSES

E. POWER BIGGS ARTHUR HOWES ARTHUR POISTER

UNIQUE among the world's music schools, the Organ Institute not only offers the best technical instruction, but also affords an exceptional musical perspective, in that students acquire an intimate and detailed understanding of the thought and practice of several different concert organists. The aesthetic philosophy and the musical individuality of each of the artist instructors are fully exposed in the daily master classes, which are part lecture, part demonstration, part criticism of performing students, and in the public concerts which conclude each week of instruction.

Another unique feature is the presence in the master classes of both students and teachers of all ages and backgrounds. College and conservatory organ teachers and well known recitalists study together and share practice facilities with advanced students (often their own) and recent graduates who are just embarking upon concert careers. They all learn from each other, both in class discussions, which are sometimes like teachers' seminars, and in the informal conversations that take place in the dining halls and after class and concert.

The last two American Guild of Organists national contests were won by talented young artists who had studied at the Organ Institute. Bob Whitley, who won in 1950, had been a student at Andover in the summer of 1949, and Dorothy Young, who won in 1952, had been a student at Andover in 1951. The latter competed in the finals with two other regional winners who also had been Organ Institute students the preceding year.

The distinguished faculty, which combines artistry and scholarship, will give students an understanding of the great musical traditions of every period. Materials from *The Interpretation of Seventeenth and Eighteenth Century Music* by Arnold Dolmetsch (Novello), *The Lost Tradition in Music* by Fritz Rothschild (Oxford), and *Ornamentation in the Organ Works of Bach* by Putnam Aldrich (Coleman-Ross) will be treated in lectures and class discussions.

The well known attractions of the New England coast and the nearby mountains, as well as summer theatres and other music centers, together with the Organ Institute's own concerts and the friendly association with professional organists from all sections of the United States and Canada, make organists return year after year, several having taken the couse every summer since 1947.

Master classes and concerts will be in the Methuen Memorial Music Hall. Individual lessons will be given by Mr. Howes and Mr. Poister in Andover, and practice privileges will be arranged in churches and schools throughout Andover, North Andover and Lawrence.

The core of the repertoire that will be studied in class is as follows: BACH — Trio Sonatas, The Little Organ Book, The Schübler Choral Preludes, Toccata, Adagio and Fugue in C, Toccata and Fugue in D minor, Passacaglia and Fugue in C minor, Fantasia and Fugue in G minor, Preludes and Fugues in G major, A minor, B minor, The Art of Fugue; MOZART — Two Fantasias in F minor; FRANCK — Three Chorales; BRAHMS — Eleven Chorale Preludes; HINDEMITH — Three Sonatas; SOWERBY — Symphony. In addition, students may choose other works from among the compositions

of BACH, BUXTEHUDE, PACHELBEL, LÜBECK, SCHEIDT, and other classic masters, especially those found in the two volumes of *Old Masters* (New Series) edited by Straube (Peters) and in *Historic Organ Recitals*, Volume I, edited by Bonnet (G. Schirmer), and the compositions of MARCEL DUPRÉ and JEAN LANGLAIS, together with any other contemporary or modern works requested by registered students and approved by the Faculty on or before June 15. All such additional selections will be announced in an information bulletin to be sent to registrants not later than July 1. In private lessons, students study works of their own choosing.

The experience of playing for faculty criticism in the presence of a class constitutes the most valuable "seasoning" for public performers. All who have prepared any part of the repertoire are urged, therefore, to become performing members of the class. Non-performing members, however, will enjoy full class privileges and choice of repertoire.

A complete library of organ music, from the earliest baroque to the latest contemporary offerings, will be available for study at all times.

Teaching methods and materials (including the Eight Short Preludes and Fugues of Bach) will be discussed in class. Playing of hymns and choice of service music will be a part of the course, and a period will be reserved for discussion of professional problems.

There will be a complete unit of work in organ design and construction.

THE CHORAL SCHOOL

IFOR JONES — HOMER MOWE

ALFRED NASH PATTERSON

AS in the Organ Master Classes, students in the Choral School will enjoy the advantages of study under several different teachers. Every aspect of the choral conductor's art will be treated in detail. Tone production, voice culture, selection and blending of voices, rehearsal planning and procedure, baton technique, repertoire and the interpretation of representative works from all schools of choral composition will be included in the course. Performing students will conduct the class for faculty criticism.

This course will be at the same hour as the Organ Master Classes and therefore cannot be combined with them. Keyboard Musicianship and Improvisation may be combined with either course, as may be individual organ or voice lessons.

IFOR JONES, conductor of the famous Bach Choir of Bethlehem, Pennsylvania, will again conduct master rehearsals with special emphasis on the technique of conducting.

HOMER MOWE, distinguished voice teacher of the Department of Music of Yale University, will give daily class instruction in voice culture for choruses throughout the session, and will also be available for private lessons.

ALFRED NASH PATTERSON, conductor of the Chorus Pro Musica in Boston, which is noted for the number and quality of unusual works appearing on its programs, many of them premieres, will lead students into unexplored fields of choral literature.

IMPROVISATION AND KEYBOARD MUSICIANSHIP

ROWLAND W. DUNHAM ARTHUR E. HALL

THE consensus of many qualified observers, both here and abroad, clearly indicates that improvisation among American organists is far below the high level at which it is maintained in some countries, notably France and Holland. Accordingly, the Organ Institute is now offering American organists an opportunity to improve their practice of this important art. The work will be practical and elementary, although here, as elsewhere in the Organ Institute curriculum, suitable arrangements will be made for both advanced and intermediate students. It will include a comprehensive study of the application to the keyboard of many details of musical structure. Stress will be given to free movements of the fingers on the keyboard in all tonalities and under varying conditions. Consideration will be given to distinctive melodic construction, the moving bass, linear harmonic progression, and their uses. Students will work at the keyboard in class. The course will include the first steps of improvisation.

This work in practical musicianship will be conducted by the distinguished Dean Emeritus of the University of Colorado School of Music, ROWLAND W. DUNHAM. He will be assisted by ARTHUR E. HALL, head of the Department of Music at Rice Institute and winner of the Organ Institute Composition Prize, who will act as a tutor and adviser for those who wish to give more time to improvisation.

* * *

Lodging and meals will be provided for students in dormitories and commons of Phillips Academy. Visitors may not use school facilities but can be accommodated at the Andover Inn, which is on the campus. No part-time registrations will be accepted, but admission to the classes, lectures, concerts, or other events on any single day may be procured at the office upon payment of fifteen dollars.

* * *

Through the courtesy of the Hammond Instrument Company, PORTER HEAPS will give two lectures and a demonstration recital on a Hammond Concert Model, and will be available for private instruction in the use of these instruments, one of which will be installed for student practicing throughout the session.

* * *

It should be noted that all courses of instruction offered at the Organ Institute are planned in such a way that they will be valuable to students at whatever level of advancement they may have achieved. Registration will be limited so that each class will be small enough to permit faculty attention to individual students' requirements. There will also be ample opportunities for consultation and private lessons.

* * *

Through the generosity of the Associates of the Organ Institute a number of scholarships in the amount of fifty dollars will be awarded to musicians who seem well qualified to profit by attending the Summer Session and would be unable to do so without such assistance.

Organists everywhere are acclaiming THE CONCERT MODEL HAMMOND ORGAN as a versatile instrument upon which the entire organ literature may be effectively played

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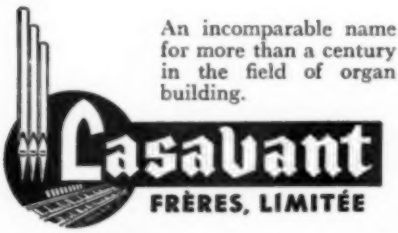

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Organ Institute Quarterly, Volume 4, Number 2, Spring 1954.

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Published four times yearly — winter, spring, summer, autumn — by the Organ Institute at 104 Salem Street, Andover, Massachusetts. Price 50 cents a copy, annual subscription $2.Outside of United States, $2.16, payable by Postal Money Order or International Postal Reply Coupons.

(Entered as second class matter at Andover, Massachusetts)

★ ★ EDITORIAL

THE PICTURE WHICH APPEARED IN the Summer Session announcement has provoked curiosity on both sides of the Atlantic. It is the left stop panel of the organ at St. Jacob's Church in Hamburg, Germany. Originally built in 1512 by Harmen Stueven and Jacob Iversand, and rebuilt in 1689 — 1693 by Arp Schnitger, it suffered heavy bomb damage during World War II but was completely renovated in time for the Bach commemoration in 1950. The carved heads on the stop knobs are representations of clergy, nuns, organists, and other prominent personages of the parish, together with several demons! They were not the work of Schnitger, and definite information about them is not available, but they may have been carved by one of the parish organists after Schnitger's time.

FRANZ HERRENSCHWAND HAS AGAIN given us an interesting article about Swiss organs, this time tracing developments through the work of the Bossard family, who engaged in organ building for four generations. Mr. Herrenschwand has sent us a tape recording of an entire program of varied organ music played by himself, in which he is revealed to be a brilliant and sensitive artist. It is one of the most beautiful recordings of organ music we have heard.

ROBERT NOEHREN GIVES US THE RESULTS of his study of voicing techniques, old and modern, and the quality of tone achieved by each, together with some effects of different types of wind chests. His observation of many organs in Europe and America provided a background for his experiments, in which he

BRIEFS ★ ★ ★

enjoyed the assistance of Mr. Dewey Layton, and also Mr. Robert Fouser who constructed the special wind chests for this study.

IN ORDER THAT ALL OUR READERS may have a full understanding of technical discussions in these pages, we have asked Mr. Thomas Byers, of the Andover Organ Company, to prepare a Primer of Organ Building which will be published serially. It will consist of clear drawings of various components of a pipe organ, accompanied by suitable textual explanations. These will show readers the differences in construction of various types of wind chests, pipes and other essential parts of an organ, and will also explain technical terms.

THERE WERE SOME TYPOGRAPHICAL errors in Mr. Phelps article, "Perspective," which appeared in our winter issue. They should be corrected as follows: page 28, line 20 from the bottom, read "as did those of most of the high baroque builders" instead of "as did most of the high baroque builders"; page 28, line 5 from the bottom, read "was probably interpreted" instead of "and was probably interpreted"; page 31, line 21, read "for some reason," instead of "for some reason."; page 34, line 8 from bottom, read "tamperers" instead of "temperers."

IN THE FOLDER ANNOUNCING OUR 1954 Summer Session there was a misprint in the suggested additions to the core of the organ repertoire. Historical Organ Recitals, edited by Bonnet, and published by G. Schirmer, Volume I was intended, and not Volume III, as erroneously printed.

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* * * A MATTER OF RECORDS * * *

THOMAS P. FROST

A RECORD without a phonograph is about as useful as a can without a can opener, or an organ without an organist. The record-player converts the wiggles in the record grooves into audible sound. How good that sound is depends upon both the record and the phonograph. The potential beauty of a high-fidelity disc can only be realized on a "hi-fi" phonograph. The flood of good hi-fi records has swollen so unbelievably that a hi-fi player is more and more worthwhile. The deluge is approaching such proportions that one could as easily keep track of the raindrops as the new hi-fi records. Yet how many of us engage in the slightly ridiculous practice of playing a splendid twenty-dollar recording masterpiece on an old machine worth little more!

Under the circumstances, we feel impelled to touch upon phonograph systems as well as records.

There is no essential mystery about high-fidelity phonographs. The requirements for a truly high-fidelity phonograph are simple: given a "perfect" record it must be able to reproduce it—to convert it to sound waves in the air—without leaving out any audible tones and without adding any perceptible extraneous effects. Very few phonographs even approach this ideal. The nearer they come to it the more they deseve to be called "high-fidelity."

Many of us have had the experience of hearing a favorite record, which we always had played on an old phonograph, on a new hi-fi system. We were amazed to discover triangles, drums, double-basses, or organ bass we had never even heard before. And we grasped the fact that the uncanny realism and gripping emotional impact of a new high-fidelity recording places it in a different sphere from the old prewar records.

We can best explain high fidelity phonographs by considering their components separately. (The components are such things as record changers, power amplifiers, loudspeakers, etc.) This is convenient for explanation. It will also be valuable to some readers because there are very few high fidelity console phonographs on the market—advertising claims and big names to the contrary notwithstanding. The best phonographs are almost always assembled from separate components. There are exceptions, of course, but we have never recommended any to our friends.

First, let's see about the record changers. Turntables are rotated by motors at a supposedly constant speed. Minute slow deviations from perfectly constant speed of rotation show up as "waver," "wow," or pitch unsteadiness. (The same effect may be caused by a warped record.) This defect is widespread—many commercial units fail badly in this respect. It cannot be tolerated in a high fidelity system, for it will largely negate all other efforts to create pleasing sound quality.

In the better record changers, "wow" is kept to a virtually imperceptible minimum. Our Garrard RC-80 is satisfactory on this score.

A defect present to some degree in nearly all record changers is "rumble." This is caused by vibrations (from the motor) which reach the needle. These vibrations produce an effect not unlike a bass drum—and the better bass response a phonograph has, the more noticeable the rumble will be. The only sure way to be rid of it is to use a professional type transcription turntable, which has less rumble, instead of a record changer.

Those whose records are mostly LP and who have little need for a changer are well advised to consider a transcription turntable.

If you want the automatic changing feature, however, and are willing to tolerate some audible rumble, some of the better changers are acceptable. Our Garrard is fair on this score.

In future columns we will consider other components of a high-fidelity phonograph system. We will also undertake to answer reader's questions on the subject.

"The King of Instrmuents, Volume 1 — The American Classic Organ"
AEOLIAN-SKINNER, 12" LP, narrated by **G. Donald Harrison. $5.00**

In this illustrated lecture, Mr. Harrison's skillful narration and the apt musical examples are adroitly combined. The result is both informative and pleasant listening, for organist, fan, and layman. Not a word of sales talk is spoken—the organs stand on their tone quality.

The recordings are of the highest fidelity. Even the subtle colorings of the various flute voices are distinctly preserved, and effects from the calmest Spitzflöte Celeste to the most intense tutti or tearing reed are remarkably satisfyingly captured. We have heard some commercial recordings of comparable fidelity, but few or none better.

We happened to see some of the recording equipment used in Boston Cathedral last summer: Ampex tape recorders, the answer to an engineer's prayer. The transfer from tapes to disc was most successful.

The full potential volume range of the discs has not been utilized—the quieter passages are recorded at a much increased level, making such effects as the strings and flutes disproportionately loud. This must be allowed for in critical listening.

Mr. Harrison's remarks appear to be an amplification of his earlier "Studies in Organ Tone." The numerous elaborations will answer questions which were raised by more cryptic commentary of the older record. The musical examples are entirely new and take advantage of the vastly improved recording techniques which now preserve subtleties in the sound as never before. They also take advantage of the ease with which tape recording equipment may be moved from one location to another.

Many organs were used for the musical examples, principally the splendid new instrument in St. Paul's Cathedral, Boston. The merry chipping of Nason Flute, the soulful flute solos over massed strings and 32′ Bourdon, and the sharply differentiated manual division placement were surely recorded on this organ.

For many, the fiery drama and awe-inspiring reveberation of the State Trumpet in New York's Cathedral of Saint John the Divine will be an unforgettable high point. For others, the pleasure of showing off the bass response of their high-fidelity phonograph on the 32′ Contra Violone in Symphony Hall, Boston, will be most notable. (A complete scale is played running the gamut from 32′ C, 16 cycles/sec. to 3/4" C, 8200 cycles/sec. If you can't hear it all, you don't have a high-fidelity system! Technically, even the best systems will not reproduce 16 cycles. However, the harmonics of this note —32 cycles, 48 cycles, etc.—are reproduced and form a resultant of earth-shaking profundity.

We would have liked to see a precise listing of the organs and combinations used. Credit might properly have been given to the organist who has done so well in selecting and playing the musical examples. Inclusion of composers' names and titles of works played would also have been valuable. (Composers represented by fragments of works

include J. S. Bach, Willan, Dupré, Franck, Clérambault, Debussy, Purcell, and many others; and the final movement of Bach's First Trio Sonata is played *in toto*, at a lively tempo.)

Omission of these details in no way detracts from the many other excellences of this outstanding release.

J. S. BACH, variations on **"Sei gegrüsset, Jesu gutig."** Choral Preludes, **"Vater unser im Himmelreich," "Nun komm', der Heiden Heiland," "Liebster Jesu, wir sind hier," "Von Gott will ich nicht lassen," "Schmücke dich, O liebe Seele," FINN VIDEROE, organ. HAYDN SOCIETY HSL 2063 12" LP. $5.95.**

The outstanding quality of organs by the noted Danish builder Marcussen and Sons is becoming known in this country; and Mr. Viderœ's accomplishments are familiar to long-time record-collecting enthusiasts. (He has appeared in Gramophone Shop Celebrities recordings made on the ancient Compenius organ, and elsewhere.) Messrs. Marcussen and Viderœ have a perfect ally in the Haydn Society, whose engineers have here done an outstanding piece of work in capturing the freshness of the live organ tones in a pleasantly reverberant setting.

The organ is a modern brilliant instrument and the recording is technically the best we have encountered of such an organ. Two or three hearings of this remarkable record will be worth thousands of words trying to describe the musical effect of ensembles built of pipes with percussive attack. (It is something like coffee, which may be distasteful on first acquaintance, but becomes more highly desired on continued contact.)

Every registration is carefully documented on the record jacket, along with the complete organ specification. This invaluable feature makes it possible to study the organ, the effect of the various stops, and Mr. Viderœ'e registrational technique in detail. (One typographical error is noted: the Mixture is listed as coming on at Variation 10, while it does not seem to be heard until Variation 11.) No "modernization" is attempted —no anachronistic crescendi or mid-stream stop changes. The performances are authentic and the music gains thereby.

The first chord of the partita should stand your hair straight on end! The bite of the nearly full Choir with Scharf and Krummhorn is an experience not duplicated in our previous listening. (Warning: If this complex sound is played over a low-fi system, it may distort unmercifully.)

The haunting prayerfulness of *Nun Komm'* is conveyed by the fascinating Gedeckts and Quintatöns of this organ as no other sound could do it. The effect of the piece is slightly marred by a badly out-of-tune pipe in the pedal. From the first notes of the first variation on *Sei gegrüsset*, Mr. Viderœ establishes that he is one of the gifted players who can create organ accent without using a detached touch.

It might be suggested that more listener interest could be created in some of these performances by more frequent use of lighter touches and staccato. However, the lively speech of this organ relieves the performer of some of the burden of creating rhythmic interest. The attack noises might also be made unduly prominent by the extended employment of separated touch.

This reviewer was also impressed by the fact that the full ensembles of this Danish instrument, although far from suave, are free from the dryness which has characterized domestic attempts with this type of ensemble. The discrepancy may be due to exaggerated "chiffing" in our high upperwork. Marcussen appears to have suppressed the "spit" of the high-pitched ranks.

MASTERPIECES OF MUSIC BEFORE 1750. Record 1 Gregorian Chant to the 16th Century. Record 2 The 16th Century and the 17th Century. Record 3 The 17th Century and the 18th Century.
Danish soloists and ensembles: Finn Videroe, organ and harpsichord; Aksel Schitz, tenor; Else Brems, mezzo-soprano; Niels Brincker, tenor; Schola Gregoriana of Copenhagen; Copenhagen Boy's and Men's Choir; Madrigal Choir of the Danish State Radio; Chamber Orchestra and Chorus of the Danish Radio; et al, under the direction of Mogens Woldike.
HAYDN SOCIETY HSL-B Three 12" LP 2 hr. 18 min. **$17.85**

In this monumental album, the fifty musical examples selected for the book of the same name, by Carl Parrish and John Ohl, have been recorded. Performances are nearly all excellent, and in every case more than adequate to convey the music. Recording quality is good, not far short of Haydn Society's phenomenonal best. Here the capacity of LP to provide a lot of music on a reasonable number of discs and at a reasonable cost has been put to service in the cause of music history.

Together with the book these records are a fascinating study, amounting to a painless course in music history. Most of the works included are appearing on records for the first time, and most are of sufficient merit to justify an independent existence.

Unusual instruments and ensembles are featured. We have not encountered any other recorded clavichord, and only one other lute. Surely this is the first instance of a chorus accompanied only by a regal stop.

Mr. Viderœ plays the *Canzona per l'epistola*, Pasquini (?), *Ricercare dopo il Credo*, Frescobaldi, *Toccata in E minor*, Pachelbel, *Christ lag in Todesbanden* (Orgelbüchlein), J. S. Bach, and *Contrapunctus* III (Die Kunst der Fuge), J. S. Bach, on a Marcussen organ. His style in these works is authentic, and free from undue mannerisms. The Pachelbel *Toccata* is notable for the high-pitched upperwork employed—a one-rank Cymbel?—and the Bach *Christ lag* is jubilant in effect, in keeping with the chorale verse. Mr. Viderœ demonstrates his versatility in playing harpsichord works of Andrea Gabrielli, Giles Farnaby, Henry Purcell, François Couperin, Domenico Scarlatti, and a clavichord suite of Johann Froberger. Space does not permit comment on other outstanding works in this magnificent collection.

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Psalm of Praise (satb with cantor, unaccompanied) (Summy)
God Be In My Head (satb, unaccompanied) (Summy)
A Chant Out of Doors (satbb with cantor, unaccompanied) (Summy)

ORGAN TRANSCRIPTIONS

Cesar Franck — Chorale (from "Prelude, Chorale, and Fugue") (G. Schirmer)
J. S. Bach — Two Arias (from "Passion According to St. John") (Edwin Morris)
1. "It Is Finished"
2. "Consider, O My Soul"

★ ★ ★ A JOYFUL NOISE ★ ★ ★

ARTHUR HOWES

THE biblical injunction to "make a joyful noise unto the Lord" is not always followed exactly. The fact that it is not should probably not be attributed to any lack of spiritual intention on the part of choirs and choirmasters, but rather instead to a lack of knowledge of the technique of singing, and to the practice of bad vocal habits. It will be the aim of this department to bring to Quarterly readers such bits of useful information in this connection as can be adequately expressed in writing and compressed into a limited space, by various authors and authorities. It seems appropriate to begin with a discussion of fundamentals.

PLAINSONG, THE IDEAL VOCAL METHOD

When a singer has acquired the habits of correct voice production he needs no vocalizing other than just singing. He is immediately "in voice" when he begins to sing and his voice improves, at least theoretically, as long as he continues to sing, until the onset of general fatigue begins to reduce his mental and physical efficiency. With most singers, however, this unfortunately is not the case. They, on the contrary, seem to require all sorts of exercises, vocal, physical, before they come into voice, and they usually can sing for only a limited period before their tones began to deteriorate, all sorts of difficulties arise and continue until after a rest period (often all day) and a fresh start, preceded by the usual ritual. Although their best tones are quite pleasing and their singing may possess many virtues, they are nevertheless abusing their voices in some respect. The quality suffers as a result of the continuance of the abuse. The occasional complete voice failures of well-known singers attests this fact incontrovertibly. Perfect tone production is not easily acquired by most people and those who seem to have been blessed by nature with *almost* perfect singing sometimes come to grief because of their lack of understanding of how they do it, and because of their failure to recognize any need for improvement.

When the fundamentals are clearly understood and correctly practiced, it will be found that Plainsong offers the ideal approach to perfect tone production, the best possible practice material. No other music is as conducive to the production of beautiful vocal sounds. It never makes demands on the voice that are difficult to fulfill or are likely to induce strain or tension of any kind. The most perfect vocalises are to be found on page after page of the Liber Usalis, the Gregorian Psalter, the St. Dunstan Kyrial, or any of the authorized or semi-official books of plain chant. All of this music lies within easy range, mostly in the middle of the voice where good production is easiest and most natural; they present no difficult nor "hard-to-find" intervals, and their combination of vowels and consonants offer a sure approach to vocal mastery.

Successful use of this material depends upon an understanding of the fundamentals of singing, the mechanics of tone production, and the ability to hear the difference between tones that are correctly produced and those that are not. This ability may be acquired by voice study under a good teacher, but with sensitive hearing many choirmasters, conductors, and voice coaches who are good musicians, have acquired it from experience and observation, perhaps supplemented with reading or conversation with intelligent singers and other qualified voice teachers.

Experienced voice teachers are agreed that the most important factor in good singing, and hence the most important thing to be learned well and thoroughly, is correct breathing and breath control. This alone can free the voice from tension and produce full, ringing tones. Singers who have finally achieved good breathing and control—sometimes with dramatic suddenness—have reported new and different sensations in singing; it is as though the voice itself becomes freed of their conscious operation, and subject only to involuntary, reflexive control. They simply supply the support, or power, for the tone, and *think* the words and music, and a sort of automatic pilot assumes control of the voice mechanism. That is the way it should be; singers *interfere* with their voices by asserting improper conscious control.

Much voice culture is corrective. Theoretically every voice could be good and perfectly produced, but nearly all human beings abuse their voices constantly, in speaking and singing. This abuse is mostly unconscious, and is the result of habitual speech inflections, emphasis, enunciation, and of such variable factors as temperament and psychological attitudes. The skilled voice teacher must first diagnose the faults in each individual and then proceed to correct them, one by one. But the greatest corrective of all, that tends to automatically sweep away all other faults, is correct breathing. One hears many different kinds of throatiness, imperfectly resonated vowels, resonance adjustments for high notes employed in low register and vice versa, and an infinite number and variety of combinations of such faults. Many of them, unfortunately, are the direct result of wrongly practiced vocal exercises.

To practice good breathing, there must be good posture. This means that the body should be erect and the back straight. (After it has been thoroughly mastered correct breathing is possible in other attitudes.) An erect posture should be so practiced that it can be maintained without special effort. Shoulders should be low and back but not held back rigidly, chin and abdomen in, hips held well within the vertical line of the body, i.e. not permitted to protrude to the rear. In such an attitude the rib cage can be held high by slightly contracting the abdominal muscles. This slight, partial contraction of the abdominal wall is a *sine qua non* for well controlled singing as well as for all graceful movements, and promotes a general feeling of well-being. "Muscle tone," which is a mark of good health and vigor, means that some of the individual fibers in each muscle are at least partly contracted all the time, so that the entire muscle is much more ready to act than if they were all completely relaxed. Only in complete repose (sleep) should all of them be relaxed. Good posture should be maintained at all times; then it will not be so difficult to assume it and maintain it for the act of singing and it will require no special thought.

When the abdomen is thus held in inhalation can and should produce expansion of the lower (detached) ribs and the wall of the chest just below them. The chest may rise a little with a full breath. Think of the lungs and breath space in the body as being cone shaped, and the base of the cone spreads out horizontally all around, like the base of a mountain, when breath is pulled in. It will do this if the shoulders are held low and the lower abdomen is not permitted to expand. Actually, the diaphram, the body's most powerful muscle, rises upward in the chest in exhalation, and flattens itself out, thus lowering the floor of the chest, for inhalation. It should lower itself *against* a more or less solid mass. The internal organs must be held firmly, forming a sure foundation, to produce power and resonance. Some of the greatest singers have reported that they feel as though they were singing with their back muscles, and even the muscles in the backs of their legs. No power should be applied to the voice itself, which is essentially a delicate

mechanism that should be free to make its own *slight* adjustments. The power should be applied at some distance away from it. Singers sometimes experience what has been described as an intoxicating sensation when the complete resonance comes into their tones as a result of proper motivation from the body, accompanied by complete freedom of the voice.

Openness in the throat is the most important adjustment at the level of the voice itself. The degree of opening may properly change in passing from one range of pitch to another and for different vowels, but in general the greatest amount of opening possible for each note and vowel is desirable. Correct breathing encourages it.

Among melismatic chants the Kyrie from the Mass of the Angels, or the Kyrie Cum Jubilo, afford excellent opportunities to develop fine breath control, in long sustained phrases that begin in lower and middle voice and move upward, then return. The evenness with which they are sustained is a test of breath control. Accomplished singers need take no breath at the incises. Beautiful vowel tone should result from sustaining these smooth lines as they curve up and down, without angular leaps, if the singer simply concentrates on vowel quality, i.e. insuring that the vowels are well differentiated, each having its own peculiar color. Similarily all of the melismatic chants found in the masses will act as tone developers *if the fundamentals of singing are correctly practiced.*

Sustaining vowels up and down through such singable phrases is an easy way to improve their resonance. Each vowel possesses its own individual resonance adjustment, and the voice is improved by developing as much of its peculiar resonance as possible. The voice mechanism will automatically adjust for this resonance if we free it to do so by practicing good breathing. When vowels are approached through consonants the problem is somewhat more complicated. Some initial consonants help their succeeding vowels by launching them, as it were, from a particular place in the mouth or throat with a favorable movement. Others hinder the ensuing vowel sounds. The Italianate pronunciation of Latin is superior to English in this respect. There is a very large number of combinations of letters in any language, and the object should be to combine clear enunciation with good tone in all of them. It will be found that both results may be striven for and achieved simultaneously when the conditions of good singing are fully realized. It is necessary, therefore, to practice every vowel approached through every consonant. No more perfect exercise could be devised for this purpose than the Gregorian Psalm Tones with their recitation of many verses on just a few notes right in the middle of the voice range, where good singing is easiest.

Each individual human voice has its own characteristics and presents its own problems. For this reason there is almost no vocal exercise that is good for use by an entire choir. However, emphasis on good breathing and some breathing exercises might well form part of all rehearsals. If the conditions of good singing—posture, breathing, open throat—can be retained through the singing of several melismatic chants from the common of the Mass, in order to develop pure vowel resonance, then one or two propers or psalms sung to psalm tones, to insure good vowel tone in all words, beneficial results should soon become apparent. There is no other music that can so surely lead to beautiful tone if it is sung with an understanding of tone production.

ROBERT NOEHREN

A PRACTICAL STUDY IN THE VOICING OF ORGAN PIPES

VOICING techniques observed in a number of old and new instruments were put to a test by means of a research grant from the Rackham School of Graduate Studies of the University of Michigan. A variety of unvoiced pipes and different types of wind-chests were used for experimentation.

Looking back in perspective of all the organs observed, two widely divergent types of voicing are at once apparent: 1) a technique of voicing generally typical of the seventeenth-century continental organ; and 2) the general type of voicing practiced in present-day organ building. A characteristic example of the early type is well represented by a Principal 8′ to be found in the Hauptwerk of any of the extant Schnitger organs in Germany. The following diameter measurements are typical:

C	c	c^1	c^2	c^3
135 mm. (5.31″)	76 mm. (3″)	45 mm. (1.77″)	25 mm. (.98″)	14.7 mm. (.57″)

Mouth-widths are usually one quarter of the diameter.

The pipes are constructed with a preponderance of lead. Each pipe has thick walls and is comparatively heavy. The languids are thin and un-nicked. The voicing is represented by open foot-holes, narrow wind-sheets and mouths cut slightly higher than a quarter of the mouth-width. The pipes sound on a slider chest (Schleiflade) activated by mechanical action. Wind-pressures used on the Schnitger organs are set somewhere between 60 and 90 mm. (2 3/8″ to 3 1/2″).

An example of modern voicing techniques is represented by an Open Diapason 8′ (or Principal 8′) to be found in the average American organ. The scale will likely be between 40 and 46. In many cases the pipes are constructed with spotted metal, or a combination of metal with the percentage of tin between 30% and 60%. The walls of the pipes are therefore thinner than those of the older pipes. The languids are thick, heavily nicked, and beveled at an angle of about 45 degrees. A wind-pressure of 4″ is common, but may be 5″ or 6″ (for flue pipes). The foot-holes are usually small to moderately open in size, and are apparently gauged to increase or decrease the amount of tone desirable in a given acoustic environment. The pipes stand on an individual valve chest activated by electric mechanism. Since the languids are heavily nicked, the area covered by the wind-sheet is necessarily larger than the wind-sheet of a pipe with an un-nicked languid. The mouths are cut a little higher than a quarter of the mouth-width at the lowest pressures used, and higher still with pressures of 5″ and 6″.

The tone of a Schnitger pipe speaks promptly, involving transient sounds at the attack. In contrast, the modern pipe speaks more slowly, with few or no transient sounds as the tone begins. The tone of the Schnitger pipe is light but full, predominantly flute-like in quality, yet with a considerable amount of harmonic development. The transient sounds at the attack contribute greatly to the character of the tone. The total effect is very lively. The tone is gentle and pleasing, and can be played for some length of time without tiring the ear. The modern pipe, in contrast, has a very smooth attack which is relatively slow as it builds up to the full tone. The heavy and deep nicking on the languid, with the consequently wide wind-sheet, requires a wind-pressure of at

least 3", in order that the tone will start promptly enough for practical purposes; and even higher pressures are desirable. This heavy nicking increases the area of the wind passage between the languid and the lower lip to such a degree that it is difficult to achieve a light tone in the voicing, and the dynamic level is comparatively high. The tone at its source sounds forced and, because of its strength and quality, is likely to tire the ear quickly when the register is played as a single instrument. Regulation of the tone is mainly achieved by increasing or decreasing the amount of wind entering the foot of the pipe.

The Schnitger Principal and the modern Open Diapason represent two extreme types of voicing. The philosophy of organ building which is represented by each is separated by a span of time of over two centuries. Since the seventeenth century, there have been many different stages of voicing which, in a sense, mark a transition from the old to the modern.

In the Hervormde Kerk in Medemblik, North Holland, stands an organ built by Pieter Backer in 1671, containing three manual divisions. — Hooftwerk, Rugwerk and Brust, — but no Pedal. It is an organ of great beauty of tone, and the Principal 8′ of the Hooftwerk is one of the finest examples of its type that the author has ever heard. Its voicing and tone quality are quite similar to a Schnitger Principal. However, the tone of this register seems even more beautiful than the best examples of Schnitger. A close examination of the middle C pipe revealed that, like the Schnitger examples, the metal contains a high percentage of lead and little, if any, tin. The walls are thick and the pipe is heavy in weight. The foot-hole is opened wide, the languid thin with a sharp bevel, and the mouth is cut up slightly higher than a quarter of the mouth width. The wind-sheet is narrow, but there are about four shallow, relatively wide nicks evenly spaced and cut into the languid. The tone is quite similar to that of the Schnitger pipes, but the quality is fuller and the attack smoother. The lively and "singing" tone of this lovely register had an enticing effect, such was its beauty.

An organ in Purmerend, North Holland, built in 1742 by Rudolph Garrels, a disciple of Schnitger, contains three manuals and Pedal, and is built in the Schnitger tradition. Again, the Principal 8′ of the Hooftwerk bore the same characteristics as those of the Schnitger; the metal was predominately lead and the walls thick. The foot-holes were open and the upper lip was cut up a little more than a quarter of the mouth-width. The languids revealed a few very light nicks, but the pipes were voiced with somewhat wider wind-sheets. The tone seemed rougher than the other examples, and the transient sounds at the attack were particularly pronounced. Again, the effect was extremely lively, and the tone had the same pleasant, singing quality found in the other examples.

The characteristics of all these examples represent one philosophy of voicing which marked a very strong culture of organ building and organ playing.

It is difficult to determine when nicking of the languids became a serious voicing practice. Many organs remain from the eighteenth century. Most of them contain nicking of one variety or another. It is easy to believe that a desire for more and more nicking grew out of attempts to reduce the transient sounds. Moreover, as nicking increased, the basic character of the tone changed and with it came new tastes. In the older organs, nicking served a limited purpose: to reduce some of the transient sounds.

As the use of nicking increased, the tone became smoother. The quality of the tone became more dependent on nicking, and the pipe no longer functioned naturally. It is interesting to study evidences of this change. In the great organ at Gouda, Holland,

built by Jean Moreau in 1736, the flue pipes are more heavily nicked than in the earlier examples described above. The Rugwerk is perhaps the most distinguished part of this fine organ. Here the flue pipes appear to have fairly deep nicks. They are more numerous than in earlier organs, but still widely spaced when compared with the crowded nicks of a modern pipe. Although the tone is smoother than that of the earlier organs, there is some evidence of transient sounds and the tone quality is vigorous. The attack of an individual pipe is very quick, yet the transient sounds are only slightly audible. The tone of the other two manual divisions is quite different from the tone of the Rugwerk. The Principals in these divisions have a smoother effect, and the tone is very elegant in the resonant acoustics of the church. Obviously, the nicking is greater and there are hardly any transient sounds apparent to the ear. The attacks are slower than those in the tone of the Rugwerk. The total effect is refined and beautiful, but the tone lacks the strong character typical of un-nicked pipes and seems to become tiring with continued listening. It was this kind of tone which seems to have become the ideal of the Dutch organ builders during the second half of the eighteenth century and the first half of the nineteenth century. A very skillful firm of organ builders during this time was Bätz Brothers of Utrecht. One of this firm's finest instruments is the organ in the Nieuwe Lutheresche Kerk in Amsterdam, built in 1830. The voicing in this organ is marked by a consistent use of nicking which is cut rather wide but not spaced too closely together. There is just a trace of transient sounds audible at the attack. The tone is quick, yet reflective of the refinement striven for during this period. However, in contrast to the older examples, the absence of those transient sounds, which at one time contributed greatly to the character of the tone, in this instrument imparts quite another kind of tone-quality to the organ. Even though a tonal transition had taken place, the instruments of this period in Holland still bore the resemblances to the physical and tonal framework of the seventeenth-century organs. The basic formula was the same; the organ of the late eighteenth century was like its prototype, a well-organized unit, with main case containing the Hooftwerk and Bovenwerk flanked on either side by the Pedal towers, and the Rugwerk in its own case hanging on the balustrade in its traditional location. Each of these divisions was its own instrument enclosed in a case as well as one unit of the whole organ. Such an organ presented an ideal setting for the traditional kind of unforced, gentle tone typical of the seventeenth- and eighteenth-century organ building.

It is not necessary to trace the changes in the organ which have occurred between the eighteenth century and the present day. It is enough to realize that a strong tradition has been established in America which favors an organ sounding under vastly different acoustic conditions — conditions which would be unfavorable to the type of voicing practiced by seventeenth-century organ builders. The average commercial organ builder today accepts almost without condition a site for his organ in the church, known as an organ chamber, which consists of a recessed space or room built to adjoin the listening area. Although some progress has been made in recent years to bring the organ into the church again, nine out of ten organs sold today are installed in such prepared organ chambers.

It is necessary, then, to consider the tonal environment in which a given tone generator is placed. An environment which is in no way sympathetic and not especially designed to have an objective effect on the tone will obviously require an unnatural voicing treatment. Even so, such efforts are likely to become nothing more than an un-

fortunate compromise. Acoustic conditions typical of our day have forced modern organ builders to depend on voicing techniques that produce the strongest possible tone. An organ placed in the average organ chamber, with solid concrete walls and front grill work, may lose as much as half of the tone generated at its source by the time it reaches the listener. Thus, a tradition for using high pressures has become firmly established throughout the organ building profession. American organ building has developed chests particularly suited to the needs of high-pressure voicing, particularly the Pitman chest which serves as an efficient machine at pressures of 4" or more.

During the past few years, there has been a renewed interest in the tonal objectives of the seventeenth- and eighteenth-century builders. The results have met with only limited success, since a shift to older traditions has in most cases placed a tonal ideal outside of its normal relationships with other essential factors. Much of this is due to lack of understanding of the function of this tone and the requirements necessary for the acoustical environment in which it is to be placed.

Modern voicing is a product of a philosophy of organ building and organ playing which was the antithesis of the seventeenth-century ideal. It is typified by large scales, thick languids heavily nicked, high mouths and high pressures. Without electric action and modern wind-chests, it could never have arrived at its present level. Is it possible to revive seventeenth- and eighteenth-century traditions with the materials and conditions typical of present-day organ building? Is it possible to build a modern organ which will represent the liveliness and quality of tone of the old Dutch and German organs? If it is aesthetically desirable, one of the most serious problems centers around the wind-chest and its influence on the voicing techniques of the old organ builders.

To study this problem, a simple wind-chest was constructed containing six tone channels like those of a slider-chest. For each, a pallet was attached and connected mechanically to six corresponding keys of a keyboard representing the pitches of an 8′ register from middle c to f. Within these tone channels, direct electric valves were installed immediately below the top board holes admitting wind into the various pipes. These were wired and connected to another set of keys on the same keyboard. Thus, it was possible to compare at once the difference, if any, in the tone of the pipes when wind was admitted mechanically by means of the pallet into the tone channel and thence into the pipe, or on the other hand by the electric valve admitting wind directly into the pipe. Pipes voiced in the modern manner with heavily nicked languids and pipes voiced with older voicing methods and un-nicked languids were tested, using both actions at various wind-pressures ranging from 1½" to 2½".

At no time during the experiments was there any audible evidence to indicate the slightest differences in tone quality, whether wind was admitted mechanically via the tone channel or released by means of the electric valve immediately below the pipe. All pipes functioned equally well regardless of the way the wind entered them. The pipes voiced with un-nicked languids produced a tone with transient sounds at the attack. The character of these sounds varied with the speed of the finger action releasing the pallet, whereas with the set speed of the electric valve the transient sounds remained constant. However, it was possible to match the speed of the finger action with that of the electric valve. At that point the character of the transient sounds remained unchanged, as both actions were activated alternately. Blind-folded listening tests proved conclusively that all persons involved in the experiment could not detect when one or the other valve was used, unless the speed of the finger action did not match the speed of the electric valve.

These tests would seem to indicate that the slider-chest does not provide any advantages over an electric valve chest in the tone production of a given pipe. It should therefore be possible to achieve the same tonal results in voicing a single organ pipe, whether it is placed on a slider-chest or on a wind-chest activated by electric valves.

Further consideration of the slider-chest would depend on whether the tone channels with common wind supply to all pipes of the same pitch and controlled by one valve would be an advantage over the individual valves necessary for each pipe in the electrically activated wind-chest. If the slider-chest were activated mechanically, it would depend on whether the variable speed of the finger movement would be a valid advantage in controlling the character of transient sounds in performance of organ music. However, a slider-chest operated by electric valves would offer no advantage over an ordinary electric valve wind-chest in the control of transient sounds.

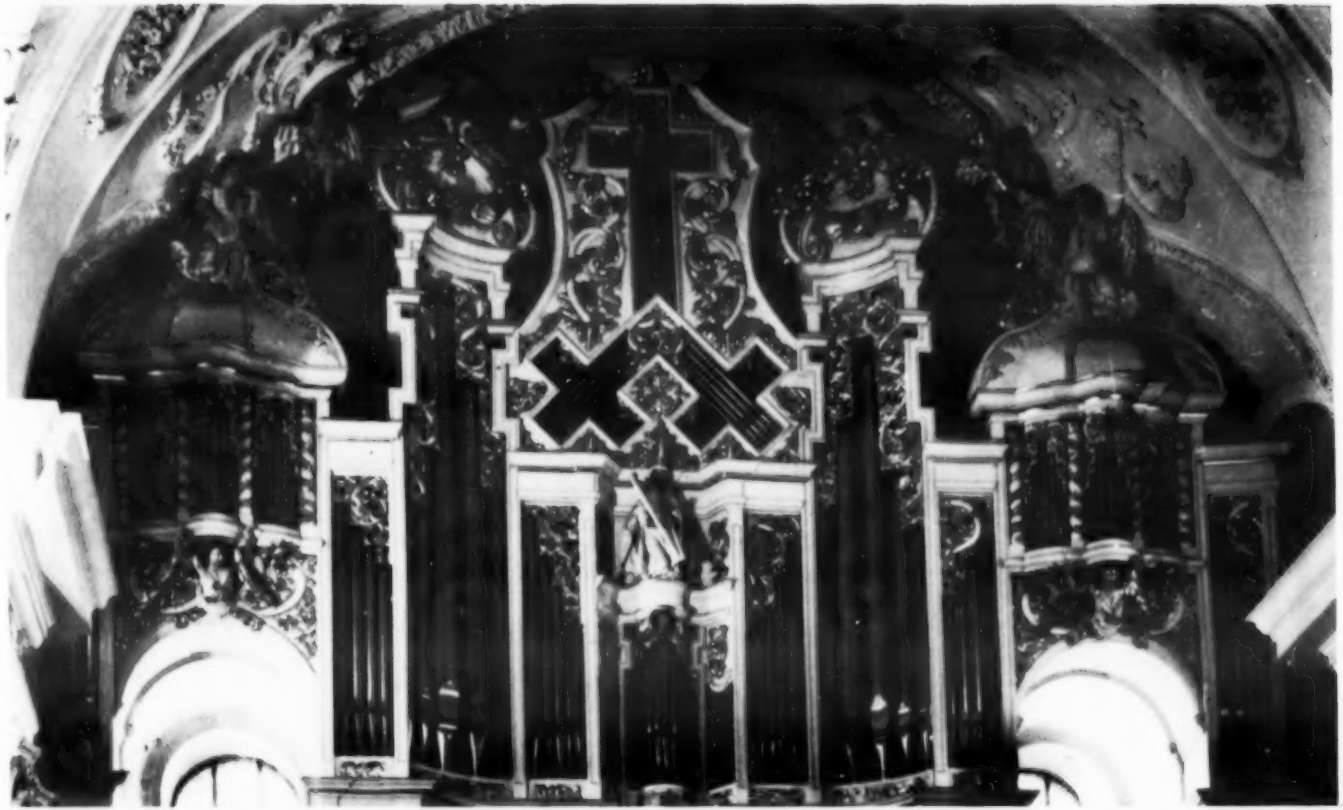
What are the aesthetic implications to be considered from these observations? The author concludes:

1) All musical instruments, in their tone production, contain transient sounds at the beginning of each tone, which contribute to its character and have a psychological effect on the listener in the performance of music. Such instruments as the violin, flute, bassoon, or oboe all have very marked transient sounds which serve to separate and make clear the various tones of a musical phrase. Before modern times, organ tone also contained transient sounds which were not only an integral part of its character but also served to clarify the playing of music by separating the constant tones one from another, just as they do in other instruments. Pipes voiced in such a way that the transient sounds have been eliminated are actually slow in speech, even with the fastest possible action. In contrast, pipes voiced to produce transients speak very quickly, imparting a lively effect to the tone.

In playing many European organs, old and new, the author soon discovered that an organ in which the tone had been refined to minimize the transient qualities became tiring to the ear in playing, whereas the lively effect of organs with natural transient sounds never tired the ear and the apparent speed of the sound seemed to encourage playing. An organ voiced with un-nicked languids producing a tone with transient sounds is more true to the nature of musical instruments. By the same token, an organ producing tone with no transient qualities lacks the character essential to good tone.

2) Mechanical action, activating the valves in such a way as to make it possible for the player to control the transient sounds, seems desirable. Nevertheless, it is possible to achieve practical results in the voicing of un-nicked pipework with good transient qualities on an electric valve chest where the wind-pressure is no more than 2½″ to 3″. However, since the player under such circumstances has no control over the transient sounds, the practicability of an electric valve chest from an aesthetic point of view is still open to question.

3) All musical instruments should be played in such a position that they may be easily heard in their natural character by listener and player alike. Pipes well voiced and with good transient qualities cannot be made to sound as powerful as modern pipes voiced on a wind-pressure of 4″ or more. Such pipes require a position in the listening area which is as favorable for listening as that usually enjoyed by other musical instruments. Unless an organ can be placed in a favorable position in the room so that the natural sounds of the pipes reach the listener directly, conditions are such that the voicing cannot be developed properly according to the true nature of all instruments.



ST. URBAN, FORMER ABBEY CHURCH: ORGAN CASE IN BAROQUE STYLE, 1716-1721. IN THE CENTER THREE PANELS ARE THE HAUPTWERK, ON BOTH SIDES THE PEDAL, AT THE BOTTOM THE BRUSTWERK, AND ON TOP BEHIND THE ARMS OF MALACHIAS GLUTZ, THE OBERWERK.

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ST. URBAN, FORMER ABBEY CHURCH: ORIGINAL CONSOLE. THREE MANUALS (SHORT OCTAVE) AND PEDAL (SHORT OCTAVE); 39 SPEAKING STOPS AND TWO COUPLERS. [A CHALLENGE TO OUR CONSOLE ACROBATS]

FRANZ HERRENSCHWAND

THE BOSSARD FAMILY, ORGAN BUILDERS OF BAAR, AND THE ORGAN IN THE FORMER ABBEY CHURCH AT ST. URBAN

ON August 31, 1944, the completion of the historically accurate restoration of the organ in the former Abbey Church at St. Urban (Kanton of Lucerne, near Langenthal on the main railroad from Zurich to Berne) was celebrated with a service in the morning and a concert in the afternoon. This event was highly welcome, not only to this little Community of St. Urban, but to all persons in Switzerland who are interested in organ building and organ music. This organ is the most important, the richest, and the finest of all the old instruments in Switzerland. The original contract shows that the organ was built by Master Joseph Bossard of Baar (Kanton of Zug) between 1716 and 1721. The importance of this organ, and the fact that Joseph Bossard was the founder of an entire family of organ builders, are the reasons for dealing with all these matters together in this article.

Until about thirty years ago, the organ at St. Urban was known only to a few specialists as a historical ruin. Visitors to the old baroque church were attracted by the world-famous choir stalls, which were carved by Peter Frölicher of Solothurn and his collaborators between 1701 and 1715, and they seldom took a close look at the marvelous organ case.

We now realize that this was good fortune, since the organ was in consequence preserved in its original state, with only a few pipes missing and some destruction by worms. The bellows, of course, were of no use any more, and the whole instrument was very dusty. It is unthinkable what the organ would now look and sound like if it had been restored and changed during the time of decadance in the beginning of this century. It is quite certain that all its wonderful mutations and mixtures would have disappeared.

Before World War II, the responsible people of that region planned to restore the precious instrument, with the single purpose in their minds of making it sound again as it had originally. Ernst Schiess at Berne, expert in restoring old organs, and Father Stephan Koller, organist at Einsiedeln Abbey, were chosen to solve the tonal problems, while the federal committee for historical monuments was charged with restoring the case. About ten stops were rebuilt, as their old pipes were no longer speaking. All the work was done by the organ factory of Th. Kuhn A. G., Männedorf, Z. H., of excellent reputation and wide experience, with the best results. Since the original contract, signed by Bossard and the Abbot Malachias Glutz of St. Urban, still exists, it was easy to reconstruct the original specifications, which are as follows:

Hauptwerk

(middle keyboard)
8′ Principal
8′ Gedackt
8′ Höhlflöte
8′ Viola di Gamba
4′ Octav
4′ Waldflöte
2 2/3′ Quintflöte
2′ Octav
2′ Flageolet
1 3/5′ Terzflöte
1 1/3′ Quinte
III Mixtur Maior (from 2′)
III Mixtur Minor (from 1′)
IV Miscella (from 1′)
IV Sesquialtera (from 1 1/3′)
II Cimbel (from 1/3′)
V Cornet (from middle C, 8′)
8′ Trompete
4′ Clairon

Oberwerk (upper keyboard)	*Pedal*	*Brustwerk* (lower keyboard)
8′ Principal	16′ Principalbass (open, in front)	8′ Principal
8′ Suavial	16′ Subbass	4′ Octav
8′ Quintatön	8′ Principal	2′ Nachthorn
4′ Octav	4′ Octav	III Mixtur (from 1′)
4′ Rohrflöte	2 2/3′ Quinte	II Cimbel (from 1/2′)
III Mixtur (from 1′)	III Mixtur (from 2′)	*Couplers*
II Cimbel (from 1/2′)	16′ Fagott	Oberwerk to Hauptwerk
8′ Schalmei	8′ Trompete	Hauptwerk to Pedal

The wind pressure is 2.7″, having possibly been even lower before.

The manuals have 45 keys. They start with the short octave and then proceed chromatically to c^3. The stop knobs are arranged on both sides of the console in two vertical rows, and move sidewise. To reach the highest one, the organist must rise up from the bench. The pedal has 18 keys, beginning with the short octave and continuing chromatically from B flat to A below middle c. Though there are high mutations — Octav, Quinte, and Mixtur — the pedal was not intended by Bossard to function only as a so-called cantus firmus keyboard, but it was also to be equal to the manuals without using the coupler. That is the reason we find no 16′ stop in the Hauptwerk and no 5 1/3′ rank in the mixtures. Perhaps the absence of characteristically thick and dark-toned stops is the reason for the extraordinarily wide scale of certain pipes, such as the lower range of a number of manual stops and certain pedal stops. CC of the 16′ Principalbass has a diameter of 15″, and the same pipe of the 16′ Subbass has a cross-section 15 1/2″ square instead of the usual 10″ to 11″.

The six compound stops of the Hauptwerk offer a great variety, but are not used all together. The historical Plenum of 8′, 4′, and 2′ stops and mutations may be crowned by one or two of these mixtures. Music of the South German composers, such as Pachelbel, Muffat, Fischer, Froberger, and Kerll, is the most appropriate for use on this organ. The short octave in the bass of every keyboard indicates that it was not designed for the polyphonic works of Buxtehude or other representatives of the North and Middle German baroque schools.

The Brustwerk and Oberwerk are neither typically German (too few stops) nor French (too few reeds). There are an 8′ Principal, a 4′ Octav, and two compound stops which form a bright ensemble. To me, the presence of three different silvery, full choruses seems to suggest that the instrument was mostly used for the improvisation of short preambles and versets, such as are still the use in catholic services.

Scaling is treated very freely, with extremes of both width and narrowness. That is one reason the tonal resources are so colorful. The Principal pipes show a certain affinity to Italian examples; from a full and soft bass they rise to a clear and singing middle range and a bright and radiant treble. Mutations and flutes are built in the relatively wide Dutch and North German manner, the Cornet in the French way. The reeds are not very strong, because their prime purpose is clearness rather than power. All the stops are useful both in the plenum and for solo, which is a mark of Bossard's skill in scaling and voicing.

The Brustwerk is at the bottom of the organ, and has its 8′ Principal from Tenor C upward in front of it. All the pipes of the Hauptwerk 8′ Principal are in the facade and are framed by the 16′ Principalbass of the Pedal. The highest Pedal stops are situated in the two balconies above the two windows. Their fronts consist of 8′ Principal,

4′ Octav, and 2 2/3′ Quinte pipes and parts of the Mixtur. The arms of Abbot Glutz, consisting of the 8′ Principal and the 8′ Suavial, hide the Oberwerk.

By for the greatest part of the pipe work is tin. The following are the only wooden ones. Hauptwerk: Hohlflöte 3 pipes; Brustwerk: 8′ Principal, lowest octave; Oberwerk: 8′ Principal, 3 pipes; Pedal: 16′ Subbass, and the tubes of the 16′ Fagott.

All pipes in the case speak. A rare richness of mixtures is found in the Hauptwerk, which contains more compound stops than many other entire organs. The C keys can, with no stops other than mixtures drawn, produce the following:

C: one 2′, one 1 1/3′, six 1′, one 4/5′, four 2/3′, six 1/2′, five 1/3′, two 1/4′

c: four 2′, two 1 1/3, six 1′, one 4/5′, six 2/3′, four 1/2′, two 1/3′, one 1/4′

c^1: one 4′, one 2 2/3′, six 2′, seven 1 1/3′, seven 1′, one 4/5′, two 2/3′, one 1/2′

c^2: five 4′, five 2 2/3′, eight 2′, one 1 3/5′, five 1 1/3′

c^3: six 4′, five 2 2/3′, eight 2′, one 1 3/5′, five 1 1/3′

The absence of 5 1/3′ and 3 1/5′, and of 2 2/3′ below middle c, clearly indicates that the builder was intent upon giving a clear, silvery, and bright sound to the full organ.

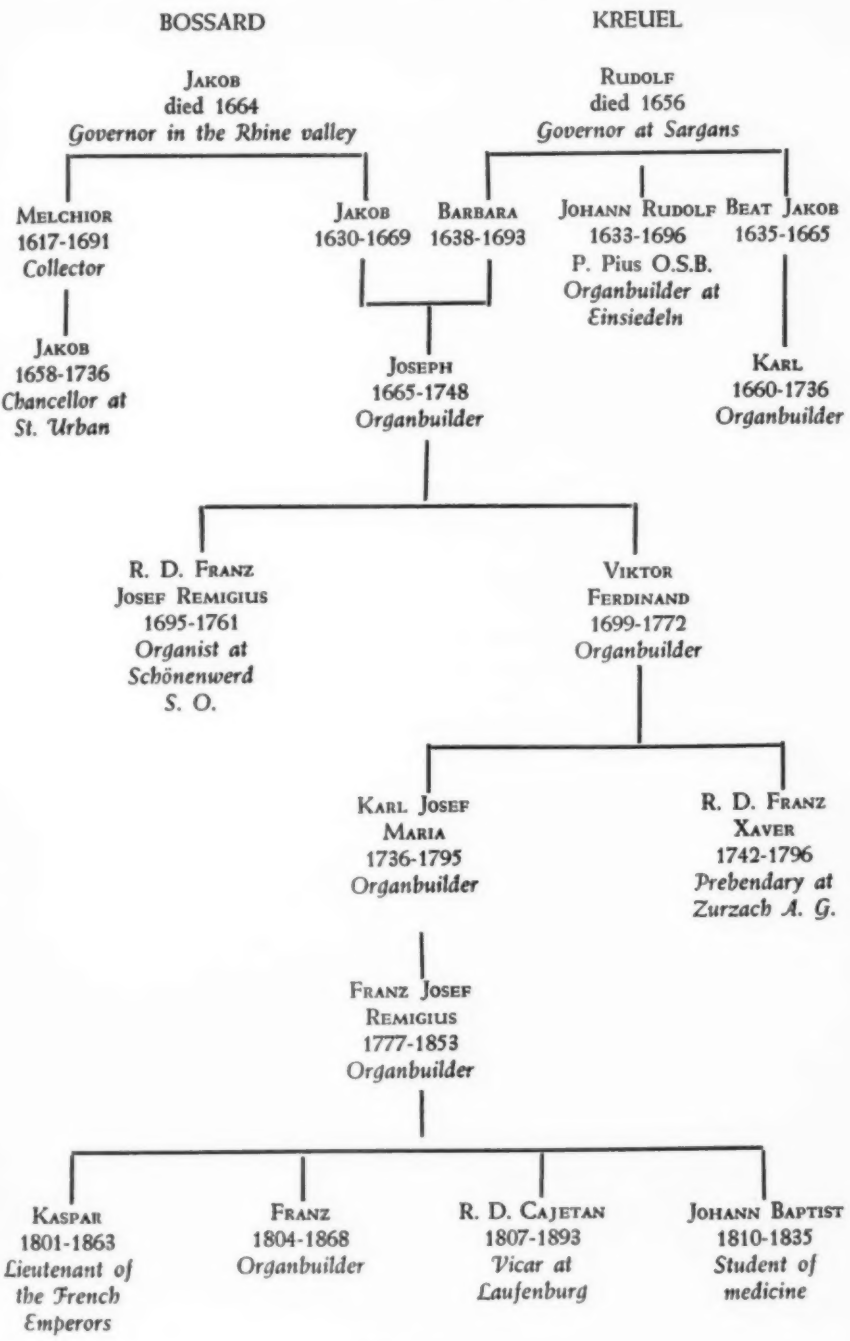
The organ space is only seven feet deep, but nevertheless there is room enough to move around in it to tune the pipes. The back wall reflects the sound and contributes to the outstanding acoustical effect of the organ, which is amplified by the ideal proportions of the church.

Such clear independence as the master showed in the St. Urban organ — freedom from the ideas of any particular school — is found neither in his later works nor in the instruments of his descendants. The sound changes from a silvery brightness of mixtures to a character that is more dominated by cornets and strings.

Joseph Bossard is the first well known organ builder of this entire family that has given many interesting instruments (sixty-two in all) to Switzerland. In the second part of this article, we shall deal with other members of this family and the instruments they built, discussing one or two examples of each.

Muri, former Abbey Church: Organ cases in late baroque style, 1743-1744. 8′ Principal in facades.

To begin this second part, here is the genealogical table:



It is quite surprising to learn that there were organ builders also in the family of Joseph Bossard's mother. We have too little space here to deal with the Kreuel family, and also there is little known about them. While Karl Kreuel died without descendants, his cousin, Joseph Bossard, was the father of a line of organ builders. It is not known where he learned, but it is quite possible that his uncle, Johann Rudolf Kreuel, took him to Einsiedeln Abbey where he was an organ builder himself. Joseph Bossard, the second child of Jakob Bossard and Barbara Kreuel, was born in Baar on December 13, 1665. In the late eighties of the century, between his twentieth and twenty-fifth year, he moved to Stans, from which event we have the first documentary mention of him as an organ builder. In about 1690, he married; four children were born. When his youngest son, Viktor Ferdinand, was still a baby, he moved again to Baar, where he established the workshop which was going to be famous for the next one hundred and fifty years. Before the instrument at St. Urban, he built four or five organs in small communities of central Switzerland, but all of them were built together with collaborators. He does not seem to have been the principal contractor at that time.

The first work of his own was the organ at St. Urban. This shows that he must already have been quite well known; perhaps, also, that his cousin had recommended him to the chapter. Anyway, that organ was his crowning achievement and the basis of his fame. We suppose that toward the end of that operation, his son worked for him. In his later years, Joseph worked for his son, who then signed the contracts and was the owner of the shop. After the organ at St. Urban, Joseph Bossard was called to the German Abbey of Weingarten, where he built an organ in the choir of that church between 1722 and 1724. He died March 10, 1748.

Viktor Ferdinand Bossard was baptized at Stans on January 7, 1699. He learned with his father, and the organs at Frauenthal (1733), Estavayer (1735), Neuheim (1738), and Gersau (1740) were built by both of them. The last work in which Joseph Bossard is considered to have collaborated are the two choir organs in the former Abbey Church of Muri A.G. They were constructed in 1743 and 1744 and look exactly like each other. The specifications, which were probably drawn up by Viktor Ferdinand, are different, since the instrument on the left gallery has only eight speaking stops, while the other has twice as many. These two organs are now in very bad state and should be restored in the near future.

The larger instrument (right gallery) contains these stops:

Manual		*Pedal*
8′ Principal	4′ Flauto dolce	16′ Subbass
8′ Bourdon	2 2/3′ Nazardquinte	8′ Octavbass
8′ Rohrflöte	2′ Superoctave	8′ Trompettobass
8′ Flauto major	2′ Flageolet	
8′ Viola di Gamba	1 3/5′ Terz	
4′ Octav	IV Mixture (from 2′)	
4′ Kleingedeckt		

The organ on the left gallery is much simpler, and has these resources:

Manual		*Pedal*
8′ Principal	4′ Flutten (stopped)	16′ Subbass
8′ Coppel	2′ Superoctav	
4′ Octava	II Sesquialtera	
IV Mixtur		

After his father's death, Viktor Ferdinand worked mostly in central Switzerland, except in the years 1748 to 1751, when he rebuilt the organ at Berne Minster. He was called there after the experts had visited St. Urban. Among his instruments in central Switzerland, there are three which are still in use and in practically their original state. The first example is the organ in the choir of Einsiedeln Abbey, which he constructed right after he returned from Berne, where he had lived with his family for three years.

The instrument is a bijou of the monks' choir, has a rich rococo case, and was completed in 1754.

The organ was enlarged from 25 to 30 stops by Bossard in 1762, restored by Anton Braun in 1812, and finally by Franz Anton Kiene of Kisslegg (Germany) in 1827.

Four or five stops were changed,but in general it is still the original instrument. This is Bossard's specification of 1762:

Hauptwerk (lower manual)
16′ Coppel
8′ Prinzipal
8′ Hohlflöte
8′ Dolceflöte
4′ Oktav
4′ Flöte
2′ Superoktav
1 3/5′ Terz
II Sesquialtera
V-VI Mixtur
IV Cornetto
8′ Trompette

Oberwerk (upper manual)
8′ Flöte offen
8′ Quintatön
4′ Fugara
4′ Flûte d'amour
2 2/3′ Quint
2′ Doublette
III-IV Mixtur
8′ Oboe

Pedal
16′ Subbass (open)
16′ Violone
8′ Prinzipalbass
8′ Violoncello
5 1/3′ Quintbass
4′ Oktavbass
III Choralbass
16′ Bombard
8′ Trompon

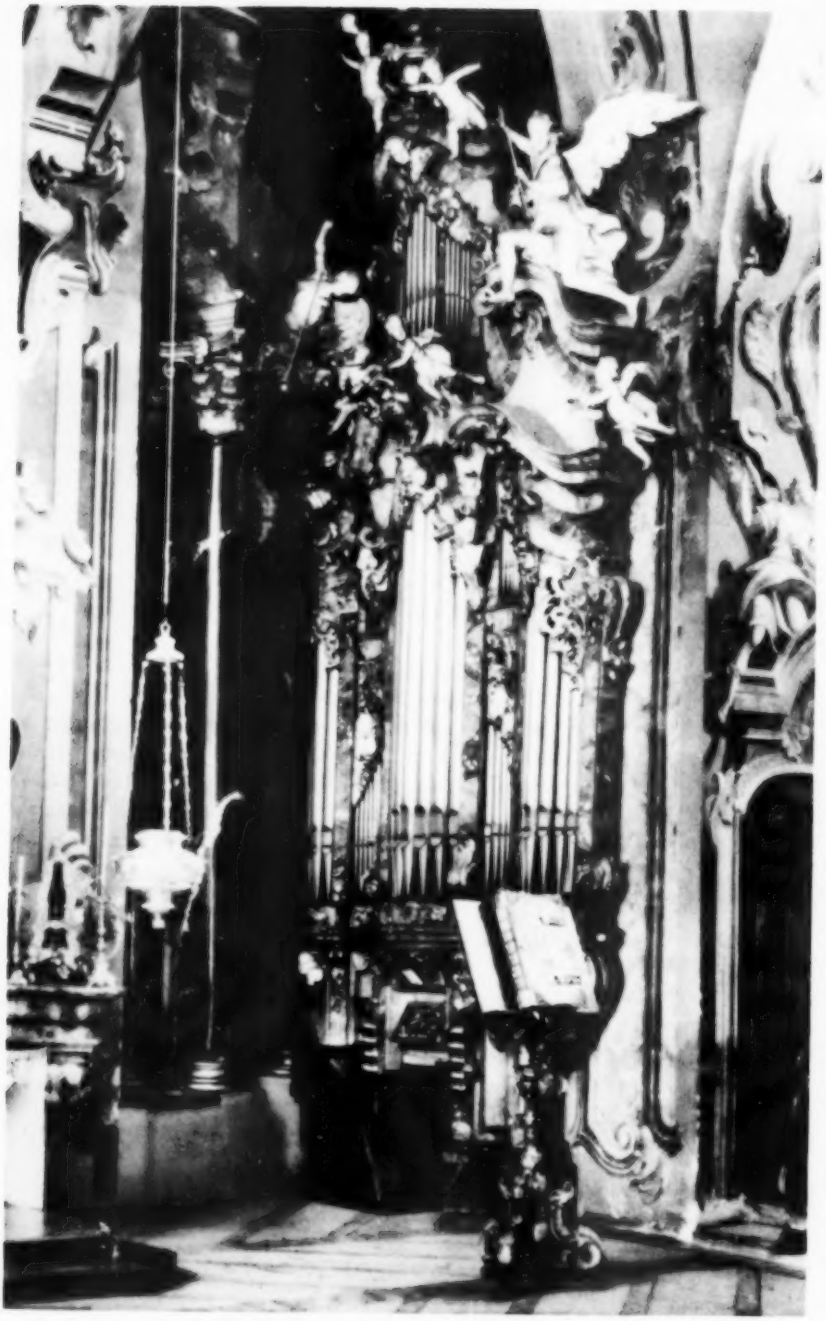
After restoring several small instruments, he signed a contract for a new organ in St. Oswald Church at Zug, a little town ten miles from Baar, the village where the Bossard family lived. For the same church, he had built a small portable organ (a so-called "portative") in 1755, which still exists and can be played. This instrument, which today belongs to Mr. O. Dreyer at Lucerne, has an interesting stop list. Manual: 4′ Gedackt, 2′ Principal, 2′ Flöte, 1′ Superoktav, 2/3′ Quinte. Its excellence must have helped Bossard in obtaining the contract to build the great organ on the west gallery of St. Oswald Church.

The organ has a nicely curved front, with a separate Rückpositiv in rococo style; and although this is an entirely different style, it fits wonderfully into the late Gothic architecture of the church. Viktor Ferdinand completed the instrument in 1765, after five years of work. This is a good organ with regard to both scaling and tone and its materials. In 1852, it was cleaned by Karl Jaud, and a few pipes may have been changed; otherwise, it is still the original instrument. These are its specifications:

Oberwerk (upper manual)
8′ Principal
8′ Coppel
4′ Octav
4′ Flûte douce
2 2/3′ Nasat
2′ Superoctav
2′ Flageolett
1 3/5′ Terz
1/3′ Larigot
III Sesquialtera (from 1/2′)
III Mixtur (from 2′)
8′ Trompete

Rückpositiv (lower manual)
8′ Bourdon
4′ Principal
4′ Hohlflöte
2 2/3′ Quintflöte
2′ Flageolett
II Cornett (II Sesquialtera)
III Mixtur

Pedal
16′ Subbass
8′ Principal
5 1/3′ Quinte
4′ Octav
3 1/5′ Terz
8′ Fagott



EINSIEDELN, ABBEY CHURCH: CHOIR ORGAN WITH ROCOCO CASE, 1751-1754.
FIGURES ON TOP CARVED BY JOHANN MICHAEL FEUCHTMAIR.

One of the first works for which his son, Karl Josef Maria, was included in the contract, and at the same time the last instrument for which Viktor Ferdinand was still alive for the completion (in 1767), is the choir organ in the cathedral at St. Gallen.

The choir stalls are built in three rows on both sides of the monks' choir, and they are crowned by four organ cases carved in the same wood as the stalls themselves. The organ remained untouched until 1939, when Franz Gattringer of Rorschach changed the mechanical action to electro-pneumatic but left all the wind chests and pipe work (except the reeds) unchanged. The console stands in the middle of the right choir stalls; and it is obvious that the old mechanical action, going under the floor to the other side, could no longer give satisfaction and had to be replaced. The stop list of this instrument, which sounds resplendent in the large oval space of the cathedral, is the following:

Manual I	*Manual* II	*Pedal*
16′ Bourdon	8′ Principal	16′ Subbass
8′ Principal	8′ Flauto traverso	16′ Bordonen
8′ Coppel	8′ Flauto dolce	16′ Subbass (on the opposite side)
8′ Quintatön	8′ Dulciana	8′ Principal
8′ Gamba	8′ Salicional	8′ Octavbass
8′ Viola	4′ Octav	8′ Cello
4′ Octav	4′ Flûte d'amour	8′ Violon
4′ Flöte	2 2/3′ Quinte	4′ Choralbass
2′ Superoctav	2′ Doublette	16′ Bombarde
V-VI Mixture (from 2′)	IV Mixtur (from 2′)	8′ Trompete
8′ Trompete	8′ Clarinette	
	4′ Cornett	

ZUG, ST. OSWALD CHURCH: ORGAN AND WEST GALLERY IN ROCOCO STYLE, 1760-1765. SEPARATE RUCKPOSITIV.

Viktor Ferdinand Bossard died on March 14, 1772, about one year before his largest organ was finished; so this organ became the proof of his son's mastership.

Viktor Ferdinand's youngest son, Franz Exaver, became a priest, while his eldest, Karl Josef Maria, born at Barr on November 30, 1736, was his successor. He had learned with his father and built two or three organs himself even before Viktor Ferdinand's death. He married in January, 1774, six months after the organs at Solothurn had been inaugurated. He had two children, a daughter and a son.

The contract for the two organs at the Solothurn Cathedral dated from 1763 and was officially transferred to Karl Josef Maria in 1772. They included the construction of a 12-stop choir organ and an instrument of 39 stops on the west gallery. We suppose that these two works were designed by both father and son, and while the organ in St. Gallen Cathedral was being built one of them must have stayed there. In those times, organs were made and erected right in the churches, while only the materials and more complicated parts were prepared in the shop. The choir organ of Solothurn Cathedral was a one-manual instrument with a coupled pedal having no stops of its own. Manual: 8′ Principal, 8′ Coppel, 8′Viola da Gamba, 4′ Octav, 4′ Flauto, 2 2/3′ Quinta, 2′ Superoctav, 2′ Flageolet, 1 1/3′ Larigot, 1 3/5′ Tertia, II Sesquialtera Mixtur. It is sad that only the front has remained, all the inner pipes having been stolen or removed through the years.

The material of the great organ was of such an outstanding quality that it was used and played until 1894. In that year, most of the stops were replaced in accordance with the then current taste (romantic decadance), and pneumatic action and wind chests were installed. In 1942, the organ was entirely rebuilt, enlarged to four manuals, and slider chests with electric action were added. Its present stop list was given in my article published in the Spring 1953 issue. If you compare that list with the Bossard specification which follows, you will realize that the basic idea of both instruments is the same, and we suppose that the organ generally sounds now as it did when it was originally built in 1773. This example is a demonstrtion of the guiding principle of contemporary Swiss organ restoration: faithfulness to the original instrument! The Bossard stop list was this:

Hauptwerk
16′ Bordun
8′ Principal
8′ Coppel
8′ Flauta
8′ Viola da Gamba
4′ Octav
4′ Flauta
2 2/3′ Quinte
2′ Superoctav
2′ Flageolet
1 3/5′ Terz
1 1/3′ Larigot
Sesquialtera
Mixtur
Fourniture
8′ Tromba

Ruckpositiv
8′ Principal
8′ Coppel
4′ Octav
2 2/3′ Quinte
2′ Superoctav
Cornet
Mixtur
8′ Vox humana

Oberwerk-Kronpositiv
8′ Principal
8′ Coppel
4′ Flauta
2 2/3′ Nasat
8′ Cornet
Mixtur
8′ Fagott

Pedal
16′ Subbass (open)
16′ Bordun
8′ Principal
4′ Octav
5 1/3′ Quinte
Mixtur
16′ Bombarde
8′ Tromba

Couplers
Hauptwerk on Rückpositiv
Oberwerk-Kronpositiv on Hauptwerk

Karl Josef Maria Bossard was quite productive and built a great number of organs for abbeys and churches in the towns and villages. Most of them were smaller instruments, usually with about fifteen stops. There are only two organs of his remaining in their former state, one at Köniz near Berne, and the small instrument at Gnadenthal A. G. The latter, built about 1790, was restored and cleaned in 1946 by Metzler & Co. of Kietikon, and has eight stops, one manual and pedal.

The organ at Köniz, built in 1780, was enlarged in 1927 by G. Tschanun of Geneva. To the untouched old organ which was then renovated, he added a Swell with its own separate manual, and a new, modern console. Unfortunately, the slider chests were combined with pneumatic action, which we regard today as a mistake since the disadvantages of this action are too well known. The following specifications are the present, all new stops being marked with asterisks. The pedal was extended to f^1, and the manuals now go chromatically from C to g^3.

I *Manual* (Great)	II *Manual* (Swell)	* 8′ Trompette harmonique
* 16′ Rohrflöte	* 16′ Gedackt	* 8′ Krummhorn
8′ Principal	* 8′ Suavial	*Pedal*
8′ Bourdon	* 8′ Doppelflöte	* 16′ Contrabass
8′ Viola di Gamba	* 8′ Salicet	16′ Subbass
* 8′ Spitzflöte	* 4′ Fugara	* 16′ Gedacktbass (borrowed from II)
4′ Octave	* 4′ Nachthorn	8′ Principal
2 2/3′ Quinte	* 2 2/3′ Nazard	8′ Violoncello
2′ Superoctave	* 2′ Flachflöte	4′ Octave
IV Mixtur (from 2′)	* V Mixtur (from 2′)	

When Karl Josef Maria Bossard died on May 15, 1795, his son and successor was not yet of age. Franz Josef Remigius Bossard was born on March 17, 1777. The interruption in organ building from 1795 to 1805 may have been a result of this fact, but there was another interruption from 1808 to 1820. This suggests that the French Revolution and the subsequent wars in Switzerland were the reasons. People had other things to do than to decorate their churches with organs, and Bossard was probably short of material, especially tin, as well.

Franz Josef Remigius married in 1798, and in 1801 he built the large house on Leimgasse at Baar. This palatial residence still belongs to the Bossard family today and contains the interesting archives where all documents, reports, contracts, and chronicles of the family are stored. Franz Josef Remigius restored a number of organs made by his predecessors before he built the little instrument in the Castle Church at Spiez.

The contract is dated November 29, 1830, and the organ was completed in 1831. The church was later used for other purposes, as a store and also as a stable, and through the years the organ was silent. In 1950, the instrument and its case were restored and set up again, the 8′ Trompete in the Pedal being exchanged for a flue stop since that reed was not an original. The addition of this Trompete stop shows that a renovation had taken place, probably shortly after the organ had been built. This is the stop list:

Manual (C-f^3)		*Pedal* (C-d^1)
8′ Principal	4′ Octav	16′ Subbass
8′ Spitzflöte	4′ Gedackt	8′ Rohrflöte
8′ Bourdon	2 2/3′ Quinte	*Coupler*
8′ Suavial (from middle C)	2′ Flageolet	Manual to Pedal

After this nice organ, which already shows a trace of romantic taste (very small-scale 8′ Suavial, and the lack of a Mixtur), Bossard built only three more instruments. The last, for the catholic St. Augustin Church at Zurich, was finished in 1844; and this was to be the end of this Baar organ building tradition. The experts said in their report that this organ was materially good but "that there were none of the new technical features — the organ seemed to have been built in the 'good old times'." It had slider chests and mechanical action, as did all Bossard organs. This shows that Franz Josef Remigius Bossard was still a good organ builder but that his competitors, such as Mooser at Fribourg, and Haas at Lucerne, were becoming successful. He could not accommodate to the new era which was about to dawn, that of the romantic organ builder! This is a sad fact, but it is quite understandable if one regards Bossard's great age and the non-existence of a suitable successor. His son Franz, born in 1804, worked for him but was not very fond of the job. When Franz Josef Remigius died on July 26, 1853, the last of the Bossard organ builders had gone, since the son abandoned the business.

SOLOTHURN CATHEDRAL: MAIN ORGAN CASE ON THE WEST GALLERY IN LOUIS XVI STYLE, 1763-1773. SEPARATE RUCKPOSITIV. ON TOP IN THE CENTER, KRONPOSITIV

Franz and his brothers became the ancestors of the still living members of the Bossard family, but no one of them continued the work which had brought their ancestors to a high rank in life and had made their names unforgettable to everyone fond of truly artistic organs.

This study about the lives of the Bossard family and their works is one of the most important chapters of Swiss organ building. It gives a glimpse of the time we call baroque, from the beginning of its end. The Bossard family discontinued organ building when the time came which was going to see the imitation of the orchestra in organs, which denied the basic elements of the instrument, but which, on the other hand, introduced many new technical features. In a future article, some important representatives of the romantic era will be treated, showing that there were also fine artists in organ building during that time.

The Bossards were one family of organ makers, but there were many others. The eighteenth century was the age when many churches were built, especially during the first half, and it is understandable that organ builders were very busy. The Bossards were a well-to-do family, and their success is represented by their large house. From their records we know that they possessed many acres of land and considerable wealth.

The work of all the Bossards was in the past. There is every reason to remember it well, because these organ builders laid the groundwork and established the principles upon which we build our organs today.

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Part Four

THE ORGAN AT ST. PETER'S CHURCH IN FREIBERG (Opus 38)

IN 1728, St. Peter's Church and its organ were destroyed in a terrible fire. The old organ dated from Reformation days. About 1615 Gottfried Fritsche, of Dresden, had built in a new Rückpositiv, eight new bellows, Dulcianbass, Bauernflöte, and Cornetbass, and lengthened all the pipes, so that they became "Chormass." From him probably came also the angels with the speaking artificial trumpets. Both church and organ were badly damaged in the Torstenton shooting in 1642. After repairs the organ had four stops in both Oberwerk and Brustwerk, ten in the Rückpositiv, and six in the pedal. After 1678 Andreas Tamitius came frequently to Freiberg to repair the organ. On August 15, 1692, he promised, among other things, to replace the old wooden Viol di Gambe with a 2′ Octave of metal.

As the church slowly rose from the ruins, the Freiberg council negotiated with Silberman and resolved on January 21, 1733, that it would accept the disposition which Silbermann had presented, with his 3000 thaler estimate. It included:

Hauptmanual (broad and dignified scales)
16′ Principal, tin
8′ Octav-Principal, tin
8′ Viol di Gamba or Spielflöte, tin
8′ Rohrflöte, metal
4′ Octava, tin
4′ Spitzflöte, tin
3′ Quinta, tin
2′ Superoctava, tin
1 3/5′ Tertia, tin
IV Mixtur (from 2′), tin
III Cymbeln (from 1 1/2′), tin
V Cornetti (from 8′), tin
16′ Fagotti, tin
8′ Trompette, tin
Tremulant

Oberwerk (bright and intense scales)
16′ Quintaden, tin
8′ Principal, tin
8′ Quintaden, tin
8′ Gedackt, metal
4′ Octava, tin
4′ Flöte, metal
3′ Nasat, metal
2′ (Klein) Oktav, tin
1 1/2′ (Scharf) Quinta, tin
1′ Sufflet, tin
II Sesquialtera
III Mixtur
8′ Vox Humana (with Schwebung), tin

Pedal (bold and penetrating scales)
32′ Gross-Untersatz, wood
16′ Principal-Bass, tin
8′ Octav-Bass, wood
16′ Posaunen-Bass, wood
8′ Trompetten-Bass, tin

Accessories
Bass-Ventil,
Manual slide coupler

At the proposal of Superintendent Wilisch, the dedication took place on the Feast of the Reformation in 1735. It was decided not to invite foreign or outside experts, on the assurance that the organ was good. In the program especially drawn up for this festival, for which the aged Kantor Beyer had produced a cantata, Superintendent Wilisch's sermon is interesting. This versatile divine praises the organ as a miracle of human invention, and then addresses himself to Silbermann, the "eulogized and famous

Bezaleel" of Freiberg. Superintendent Wilisch cannot avoid admonishing the Freiberg organists most emphatically "that a skillful organist should not prove his skill on the organ and merely tickle the ears with long preluding." Through the "music of a clear-sounding organ, encouragement should be given to the devotion of church children, which is not always noticeable in the singing, the hymn itself may be controlled, and everything kept to the proper melody." Woe to the organists if, through misuse of organs, the "rod of fire of our God should again be provoked against us." Then the zealous divine expatiates on the misuse of church music, not without giving a hint to the worthy Kantor Beyer to vacate his place for a successor. One can only wonder that church music could in that time reach the height which we admire in the works of Bach, despite tutelage of this kind.

At the completion of this organ alone eight eulogies in verse and "inscriptions" appeared in print. They are awkward in form and poetic expression, yet they are a reflection of the general enthusiasm for the universal instrument and a gauge of the growth of Silbermann's reputation. In one of Saxony's earliest newspapers, "Curiosa Saxoniae" (1736), an anonymous writer devotes a lengthy essay to the organ builder, Silbermann, who has a perfect right "to rank among the virtuosi in Saxony." A "scholarly, poetic pen" (it was a certain Pommer) describes in most laudatory terms Silbermann's Vox Humana. The organist of Freiberg, Johann Christoph Erselius, who succeeded Lindner in 1731, recalls how highly Silbermann was esteemed by August der Starke and his son; how, particularly, he had caught the king's ear by his "Piano Fort," which he "first devised." From the poem by Spiess, organist of St. Peter's, we learn how important Freiberg was for Silbermann's organ building. In a second poem Spiess glorifies the noble sounds of the Silbermann stops, especially the magnificent Fagott. Two other poems by unknown composers show how famous Silbermann had already become abroad, especially in Russia. A panegyric in prose was published by the newspaper mentioned above as a "rhapsodic inscription." The anonymous author proclaims Silbermann as an improver of keyboard instruments, and refers to the organ being built in the Frauenkirche of Dresden, which would be Silbermann's "perfect masterpiece." As a token of its satisfaction the Rat bestowed 20 thaler on Silbermann's journeymen for festive purposes, but also wrote "the organ builder Herr Silbermann is reminded that a round opening should be made in the vault of the church, so that the air can be changed better." When other organs were built, it was customary to give the master builder a certain sum as gratuity. Silbermann did not need this, as he already was considered very well off. After the year's guarantee had elapsed, Silbermann received from the council, as he requested, the "testimonium" that he had built the organ according to the contract terms and had delivered it in a good, sound condition, and that he had given complete satisfaction.

Nothing is known of any major repairs to this organ. The change from Chorton to Kammerton was made by Jehmlich of Dresden in 1896, by shifting the pipes. In addition, a new pneumatic Brustwerk was built containing the registers 8'Violine, 8'Dolce, 8' Aeoline, 4' Salicet, and 4' Flûte Harmonique. The Pedal was strengthened with a 16' Subbass and a new wind trunk was provided. The sound of the organ is especially majestic when played full. Among individual stops, even today, the Fagott is distinguished.

The Organ in The Frauenkirche in Dresden (Opus 39)

Lorenz Stoer built the first organ of any size in the Frauenkirche. Christian Georg Kretzschmer, who was an organ builder in Dresden from 1574 to 1623, repaired it in 1588. The very busy master Tobias Weller built a new organ in 1619 for 1000 florins. It contained:

Oberwerk
16′ Subbass, wood
8′ Principal, tin
8′ Gedackt, wood
8′ Quintaden, metal
4′ Oktave, tin
3′ Quinta, metal
3′ Nasat, metal
2′ Gemshorn, metal
1′ Schwiegelflöte, metal
II Cymbel (from 1 1/2′), tin
IV Mixtur (from 2′), tin
8′ Trompete, tin

Seitenwerk
8′ Grobgedackt, metal
4′ Principal, metal
4′ Kleingedackt, metal
2′ Oktave, metal
1′ Cymbeloctave, metal
II Sesquialtera, metal (running through the entire keyboard, added later)

Pedal
16′ Subbass, wood
16′ Posauenbass, wood (added in 1680)
8′ Octav-Bass, wood

In 1683, Tobias Weller built in some new stops. In 1671, Tamitius was commissioned to maintain the organs in Dresden. He also built in the Posaunenbass in 1680, "which has been extolled as a real masterpiece because of its penetrating and yet not wildly bellowing power, and also for its excellent regulation."

Such was the state of the organ when the church was torn down in 1727 because of its dilapidated condition. Beginning April 1, 1732, detailed negotiations took place between Silbermann and the Dresden council regarding the organ to be built. At first Silbermann presented a plan which would have required 5000 thaler to realize. This sketch elicited little enthusiasm among the members of the council; the builders Bähr and Fehre stated that the work "could be modified in certain respects." Negotiations continued for months. Silbermann offered an exact inventory of all the required materials.

He needed 2,057 thaler for tin and lead, 300 for oak, ebony, pear tree, and linden woods, 80 for fir for the bellows and wood pipes, 30 for glue, 45 for leather, 7 for yew and ivory, 8 for "fustian for the casting," 20 for brass and wire, 40 for tinsmith work and needlework, 15 for lathe work, 1,078 for food and pay during 14 weeks.

The council commissioned Johann Heinrich Gräbner, who had been organist at the Frauenkirche since 1695 and was himself a builder of organs, to give his expert opinion on the Silbermann sketch, which provided for 41 stops. Gräbner particularly wanted manual and pedal couplers. "The price," he wrote, "will do in view of the favorable circumstances in which Herr Silbermann finds himself, and as materials and journeymen are fairly hard to find." On November 13, 1732, an agreement was made with Silbermann. He was to have 4000 thaler for the work, 200 thaler for the wagons, and free quarters. To be sure, he had to give 2000 thaler as security, and his nephew, Georg, who had also signed the contract, 1000 thaler. And, as the future showed, the council did not mean this to be a mere formality. Despite all his opposition and his protests "that such security had never been demanded from him, although he had built even larger works," Silbermann had to pay the required sum in a "proper bond." It was not returned until he had brought in on October 1, 1733, a load of 20 hundredweight of tin pipes from Freiberg. Bähr had been commissioned with the plan and execution of the

organ casing. He delayed the work for almost six months, which in turn hindered Silbermann in setting up the organ. The council had called for plans for the altar and organ construction from the sculptors Feige, Ebhardt, and Thoma. But they could not compete with the monumental grandure in Bähr's plan. This central arrangement which Bähr executed for altar, pulpit, and organ may be described as ideal, because it perfectly exemplifies the thought that art and religion are intimately associated, wherein it appears irrelevant whether the "entire altar work constitutes the ornamentation of a Catholic or a Protestant church." (Sponsel)

Before Silbermann completed the organ, the council called for his opinion, whether the old Frauenkirche bells could be used again. Silbermann found their notes to be 8′ B♭, 4′ E, 2′ G, 2′ B in Kammerton, and proposed to recast the two deepest bells to 8′ B and 4′ D. Thus, the pealing would join "in a chord of the sixth."

Master Gottfried worked at this time most zealously on preparing the organ. He was assisted by Johann Georg Silbermann, who built the wind chests; by the organ builder journeymen, Johann Georg Schön, and Andreas Kayser; the journeymen joiners, Michael Bottner, and Abraham Silbermann; and the apprentice, Johann Christoph Leibner. This time Magdalen Bley kept house. (This information is from an interesting document which was placed in the organ interior by those who took part in its building, and was found during Jahn's extensive renovation in 1912.) The new church had been in use for divine services as early as February, 1734. Work on the organ proceeded only under the greatest handicaps. Although the council had promised to allow no service to be held, in order not to disturb Silbermann in the tuning and regulating, this promise was not kept. Nor had Silbermann been given accommodations near at hand, and he had been held up by the delay in building the choir. Thus it came about that instead of one and one-half years, he required four. The examination did not take place until November 22, 1736. The examiners were Pisendel, the famous violinist and patron of Silbermann, Reinhold, Kantor of the Kreutzkirche, and the two Gräbner organ builders, one of whom was also organist of the new organ. No one discovered anything with which to find fault. Especially commended was "the silvery sound and the solemnity of the reeds." The organ dedication on November 25 offered something quite special. Before and after the sermon by Superintendent Löscher, "excellent vocal and instrumental music" composed by Kantor Reinhold was performed by three choirs. During the communion service that followed, an especially clear echo rang out "as special edification of the spirit, from the highest part of the church." The peasants of the villages assigned to the parish and the soldiers had been directed to the church yard because of lack of space inside, and sections were cut out of the roof. When the congregation in the church yard sang, it may have sounded as though the voices came from a far distance.

According to the "Curiosa Saxoniae" the disposition was:

Hauptwerk (middle keyboard)
16′ Principal, in the main central tower of the case
8′ Octav-Principal
8′ Viol di Gamba, of tapered scale
8′ Rohr-Flöthen
4′ Octava Scharff, a principal
4′ Spitzflöte
3′ Quinta, a principal
2′ Super-Octava, a principal
1 3/5′ Tertia, a principal
V Cornetti
VI Mixtura
III Cymbel
16′ Fagotti
8′ Trompeta

Oberwerk (upper keyboard)

16′ Quintaden	4′ Octava, a principal	II Sesquialtera
8′ Principal	4′ Flöthen	IV Mixtura
8′ Gedackt	3′ Nasat	8′ Vox Humana
8′ Quintaden	2′ Octaven, a principal	

Brustwerk (lower keyboard)

8′ Gedackt	2′ Octava, a principal	III Mixtura
4′ Principal	2′ Gemshorn	8′ Chalumeau
4′ Rohrflöte	1 1/2′ Quinta Scharf	
3′ Nasat	1′ Sifflet	

Pedal

32′ Grosse Untersatz, wood	8′ Octav-Bass, tin	16′ Posaunen-Bass
	4′ Octav-Bass, tin	8′ Trompetten-Bass
16′ Principal-Bass, wood	VI Mixtura, tin	4′ Clairon

Accessories: Tremulants for the basses and the manuals, Schwebung, slide coupler for the manuals, Bass-Ventil. The arrangement of the stop knobs was:

LEFT

Principal 4′ B	Principal 8′ O	Principal 16′ M
Rohrflöte 4′ B	Gedackt 8′ O	Cornet M
Octave 2′ B	Quintaden 8′ O	Octave 4′ M
Quinta 1 1/2′ B	Nasat 3′ O	Spitzflöte 4′ M
Mixtur B	Sesquialtera O	Superoctave 2′ M
Trompeten Bass P	Vox Humana O	Mixtur M
Clairon Bass P	Schwebung	Fagott 16′ M
Tremulant P	Blower	Principalbass 16′ P

M, *Hauptwerk*
O, *Oberwerk*
B, *Brustwerk*
P, *Pedal*

RIGHT

Octav-Principal 8′ M	Quintaden 16′ O	Gedackt 8′ B
Viol di Gamba 8′ M	Octave 4′ O	Nasat 3′ B
Rohrflöte 8′ M	Flöten 4′ O	Gemshorn 2′ B
Quinta 3′ M	Octave 2′ O	Sifflet 1′ B
Tertia 1 3/5′ M	Mixtur O	Chalumeau 8′ B
Cymbel M	Bass-Ventil	Octavbass 8′ P
Trompete 8′ M	Tremulant (II) M	Octavbass 4′ P
Posaunenbass 16′ P	Gr. Untersatz P	Mixtur P

Several poems appeared about this newly-built organ also. Kantor Reinhold of Dresden, who was mentioned earlier, composed the most extensive poem that had ever appeared regarding a Silbermann organ. As usual, it gave a history of music in rhyme. It also contained much misinformation about the organ.

Wilhelm Friedemann Bach said of the new organ, "nothing sounds more natural than its Vox Humana, the charm of the Cornet penetrates sharply, there is solemnity in its Fagotto; in all these Herr Silbermann triumphs over nature and art."

The organ was dedicated on December 1, 1736, by Sebastian Bach, who in the presence of Baron Keyserling and many distinguished guests, was heard for two hours "with special admiration" among all who were present. From the Dresden council, also, Silbermann called for confirmation that he had done his work to everyone's satisfaction. At the same time he recalls the great handicaps that he had encountered during the building, and asked for 1000 thaler as compensation. The testimonium he received at once, but only after violent objection an additional 500 thaler above the sum which the contract had stipulated. A few years afterwards this was considered to be evidence that the organ had been impaired through the sinking of the church roof. The danger, however, had been ridiculously exaggerated by the unduly nervous carpenters. This was evident when Tobias Schramm, organ builder of Dresden, examined the organ in May, 1742. In a half hour all the ciphers had been silenced through adjustment of the screws behind the keys. Next day, May 17, Homilius was appointed successor to Gräbner, who had become organist of the Kreuzkirche. During the seige of Dresden in 1760, the organ suffered from smoke which came into the church from the burning buildings nearby. Soon afterwards it was renovated, and Burney became acquainted with it in 1771. His knowledge of organ building must have been only elementary. He thought the Untersatz was an open stop, and that the Tremulant and Schwebung were independent voices. In comparison with the light-touch English organs, he found the action of the Silbermann very heavy, especially when all three manuals were coupled. This being the first Silbermann organ that he had encountered on his travels, he inspected the interior of the organ and found it strongly built and neatly arranged. The noble sound of the full organ won his enthusiastic admiration.

A renovation of this work was undertaken in 1840 by Gotthold Jehmlich. Important work was executed on it in 1912, also, by Johannes Jahn of Dresden.

In the meantime, Silbermann was working at the completion of a new organ for his native town of Frauenstein. The greater part of the town, including the church and the first Silbermann organ in Saxony, had been destroyed by fire. The still existing contract is dated December 28, 1734. The disposition therein agreed to is like that of the Mylau organ, but in the Hauptwerk it has no Vox Humana, having instead a 1 3/5′ Tertia in the Oberwerk. On July 2, 1737, the organ was dedicated by Superintendent Wilisch of Freiberg. At the same time two new clerics, Pastor Christian Zillinger and Deacon Christian August Bahn, were invested. This organ, too, was burned in 1869. Then in 1873 the parish received an organ with 29 stops from Kreuzbach of Borna.

Ponitz (Opus 40)

Silbermann designated as his fortieth work an organ completed on November 18, 1737, at Ponitz. It was given by members of the von Zehmen family. The original contract is no longer in existence. The organ was intended only for the Altenburg village church at Ponitz near Meerane. But as it was a jubilee organ, and the name

of the ingenious Saxony organ builder had aroused general interest, especially because of the Frauenkirche organ in Dresden, there were more poets than usual to sing Silbermann's praises. Noteworthy, first of all, is the poem of Kalb, Master of Ceremonies in Ponitz.

He praises the carefully arranged and planned structure, the sharp, lovely, sweet, and penetrating tone, the conveniently placed wind conductors, the attractively polished gleam of the case work pipes, the well placed Pedal organ, the accessible Bass-Ventil, the easily played and softly sinking keys. Then he goes through the individual registers. "His Prinzipal sounds forth with the emphasis of full power." An expression of manly composure is to be found in the "sympathetic scales" of the Hauptwerk. The Bordun is filling. Gambe and Quintaden are charming. The Vox Humana really approximates the human voice. The flutes are ingratiating, the octaves enlivening.

The second document is a prose essay on Silbermann and his new organ, and on music in general, by Dom J. Georg Brem, in Altenburg. The author describes himself as having intimate knowledge of Silbermann organs, wing-pianos, and clavichords, and particularly stresses that Silbermann had already acquired special fame in Hamburg in 1724, through the invention of his Cimbal d'Amour. He likewise had heard many complimentary things about the beauty of his Piano Fort. The mythological celebrities Vulcan, Daedalus, Callierates and Archytes, who manifested great dexterity in the construction of moving machines, are paraded into the essay. "But," Brem continues, "what would the admirers of those arts say to the beauty of these Silbermann instruments, where all is laughter and life!"

Another poem by an unknown extols, among other things, the supplies of timber which had been piled up in Silbermann's workshop for twenty years, his generosity towards his workers, his craftman's pride, and his conscience. Next, a poet who signs himself F. E. L., composes in rhyme a history of the organ, all in Silbermann's honor. Ludwig Krebs, organist of the Zwickau Marienkirche, in a "conversational poem," ranks the building of the Ponitz organ above all the feats of antiquity. Krebs' colleague, the seventy-four-year-old Martin Steindorf, Kantor in the same church, had a Latin eulogy on Silbermann printed, and the Parson and Kantor at Meerane made use of the old motto from the Guidonian syllables to head their poem, "ut relevet miserum fatum solitosque labores."

In January, 1738, Silbermann received a briefly worded testimonium from the nobles who gave the organ. In 1782, a Glockenspiel was added. Two octaves of chromatically tuned bells, that were arranged on an iron bar, were struck by a felt-covered small hammer set at right angles to them. Because the Posaunen-Bass was worm-eaten, Trampeli of Adorf had to substitute a new one in 1828. A considerable renovation was made in 1884 by Kreuzbach of Borna at a cost of 1,585 marks. In an investigation of this instrument, I found the Haupwerk prinzipals very strong, those of the Oberwerk clearer and brighter. The Bordun was rather dull-sounding, the Gambe showed much more flute tone than string tone, a result of the conic scale. A very characteristic sound is produced by the 8′ Quintaden and 2′ Gemshorn together; it is bell-like, and resembles tinkling glass. The Vox Humana, which runs through the gamut, produces a pleasing effect in combination with Quintaden and Rohrflöte. Its character in the lower range is cello-like; higher up, it becomes sharp but not hard. The entire work has a refreshing and truly brilliant sound. The arrangement of the stop knobs, still unchanged today, is as follows:

Principal 8′
Bordun 16′
Cornet III
Spitzflöte 4′
Octave 2′
Mixtur IV
Tremulant
Principalbass 16′

Hauptwerk

Principal 8′
Gedackt 8′
Rohrflöte 4′
Octave 2′
Quinta 1 1/2′
Sesquialtera 1 3/5′
Vox Humana 8′
Pedal - divide (later addition)

Oberwerk

Octava 4′
Quintaden 8′
Nasat 3′
Gemshorn 2′
Sufflöt 1′
Cymbel II
Schwebung

Oberwerk

Viol di Gamba 8′
Octava 4′
Rohrflöte 8′
Quinta 3′
Tertia from 2′
Glockenspiel (1782)
Octavbass 8′
Posaunenbass 16′

Hauptwerk

At the same time that he was building the organ for Ponitz, Silbermann was also working on an organ for Greiz. Here the old organ had been almost unusable for a decade. A Leipzig builder, Bästel, who never appeared elsewhere, offered in about 1720 to build a new organ. The arrangement that he suggested is remarkable for the fact that in the Brustwerk it contained an 8′ Viola di Gamba Naturell. Johann Scheibe, in 1716, built a similar register for the St. Paul's organ in Leipzig. Spitta (*J. S. Bach*, II, 118) describes it as a small-scale Gamba. Such a Gamba had much string character, and was much more like the stringed instrument for which it was named than the conically built Gamba of Silbermann. Bästel's offer was refused, as was also that of Donati of Zwickau. In 1735, the organist, Petzold of Gera, probably commissioned by Count Reuss, undertook a trip to Freiberg, in order to examine the Silbermann works there and to induce Silberman to come to Greiz in person and discuss details regarding the organ to be built there. Silbermann decided on the trip, although he had shortly to finish the St. Peter's organ in Freiberg. The count received him personally. The church was inspected, the disposition decided upon, and the contract concluded on October 18, 1735. This organ was to contain the following stops:

Hauptwerk (grand scales)
16′ Bordun (lowest octave and a half of wood, the remainder metal)
8′ Principal, English tin
8′ Viol di Gamba (only provided for)
8′ Rohrflöte, metal
4′ Octave, English tin
4′ Spitzflöte, English tin
3′ Quinta, English tin
2′ Octave, English tin
1 3/5′ Tertia (from 2′), English tin
1′ Flageoletflöte, Eng. tin
IV Mixtur (from 2′), English tin
III Cymbal (from 1′) (II provided for), Eng. tin
III Cornet ,through half the keyboard), Eng. tin
8′ Trompete (brass mouthpieces), Eng. tin

Oberwerk (delicate and sweet scales)
8′ Principal (C, D, D♯, E of wood, remainder of Eng. tin)
8′ Grobgedackt (lowest octave of wood, remainder of metal)
8′ Quintaden, English tin
4′ Octave, English tin
4′ Rohrflöte, metal
3′ Nassat, metal
2′ Octave, English tin
1 1/2′ Quinta, Eng. tin
1′ Sifflöt, English tin
II Sesquialtera, Eng. tin
III Mixtur, English tin
8′ Vox Humana, Eng. tin
8′ Chalumeau, bodies of English tin, mouthpieces of brass, "over and above the contract"

Pedal (strong and penetrating scales)
16′ Principal-Bass, wood
8′ Octav-Bass, wood
16′ Posaunen-Bass, wood
8′ Trompeten-Bass, English tin

Accessories: Tremulant, Schwebung, Bassventil

In the contract, Johann Georg Silbermann is mentioned as the heir who is to complete the work in case of death. If the work at Greiz did not progress as Silbermann himself would like, the cause lay in the dilatory payments, and also in the fact that the building of the church did not go ahead. Silbermann was also much annoyed at the wood delivered by the court. He refused to accept it if not cut according to his requirements or if it was knotty. Finally, in spite of these many difficulties, when the day to deliver the organ drew near (June 19, 1739), Master Silbermann could boast of a handsome organ.

In Greiz it was decided "not to invite an outside musician to examine the organ, as no outsider was qualified to raise any valid objection." But to heighten the festivity, the town clerk and organist, Donati, was to compose a cantata to be performed in the morning and afternoon. Silbermann, his workmen and any outside musicians who were present were to be given an extra-ordinary meal at the house of Grünerth, the Commissioner of Building, and this was done. On this occasion Silbermann presented a procedure to be used in testing the organ. It is the same as that which was presented by the council when the Cathedral organ at Freiberg was tested. The certificate that Silbermann received from the Greiz Consistorium stresses that this work had met with perfect approval from all who heard it played, because of its loveliness, dignity, and well-voiced stops. An Altenburg friend of Silbermann undertook to congratulate him, here again with a specially composed poem.

Since the building of the church continued thereafter, the organ suffered considerably from dust. Only two years later it had to be thoroughly cleaned, and in 1746 Johann Georg Silbermann had to come from Freiberg to repair the organ. One year later, Christian Polykarp Buzäus (son of the painter of hunting scenes mentioned above) came to paint and decorate the organ. But the complaints continued even after that, on account of the unfortunate conditions created by the dust. Despite this fact, the organ enjoyed an outstanding reputation as one of Silbermann's finest works, and it was especially distinguished for the fineness of its voicing and for the majestically thundering sound of its full organ.

In about 1745, Andreas Sorge, organist at Lobenstein, visited and tested it with reference to its temperament. The Vox Humana of this organ was especially famous. Adlung, on the authority of the organist Schröter, in Nordhausen, proclaims it as "worth hearing above all others. It is said to lack nothing but words. It is not the pipes alone; one must also examine the blocks and tongues." Unfortunately, this fine instrument was destroyed in the town fire of April 2, 1802.

Zittau

In the period from 1738 to 1741 Silbermann's main work was the building of the great organ in St. John's at Zittau. For a long time the old Oberlausitz "Sechsstadt" of Zittau had belonged politically to Bohemia. In this town Bohemian influence in the earlier history of organs cannot be denied. Master Albrecht Rüdener of Prague, who in 1571 had built an organ for St. Peter's and St. Paul's, improved the Zittau organ at the same time, after an unfortunate attempt had been made in 1560 by Franz Heydenreich of Löbau. Rüdener replaced the old Prinzipal with a new one, and added a new Posaunenbass in the Pedal, and a Krummhorn in the Rückpositiv. He also built a new Brustwerk and new single bellows. The manual chests had to be renewed in 1611 by a local organ builder, Zacharias Friedel. At that time there were added a new 16′ Quintaden, 8′ Prinzipal, a strengthened Mixtur and an 8′ Dulzian Regal, among other stops. The lack of deep pedal tone had been particularly felt. The Pedal, therefore, received the missing

C, D, E, f, and c^1, the manual keyboards were enlarged with C, D, E. After the renovation, which required 2000 thaler, the instrument, whose keyboards could now be coupled, included 32 stops and 1,478 pipes.

It is to be assumed that this organ was no longer satisfactory in 1682, after the important Johann Krieger had entered upon his office as musical director at Zittau. Christoph Drechsler, of Leipzig, was commissioned to build a new work. It contained ten stops in the Hauptwerk, ten in the Oberwerk, eight in the Brustwerk, and six in the Pedal, and included only three reed stops, a 16′ Posaunenbass, an 8′ Trompete, and an 8′ Regal.

When it was decided in Zittau to procure a new Silbermann organ, the old one, which was distinguished especially for its richly carved case, was considered not at all bad. This fact was attested by Gottlob Tamitius, who examined it at the behest of the council. It was sold to the congregation at Ebersbach, where it was preserved in its main essentials until 1901.

Silbermann, who examined the old organ at St. John's on April 15, 1737, criticized the inferior pipe material, the heavy action, and the unsteady wind supply. He hoped to be able to erect a masterpiece, and submitted the following disposition.

Hauptwerk (of large and dignified scales)
16′ Principal, C. D. of wood (inside the case), remainder of English tin
16′ Bordun, added later
8′ Octav-Principal, English tin
8′ Viola di Gamba, English tin
8′ Rohrflöte, metal
4′ Octave, English tin
4′ Spitzflöte, English tin
3′ Quinta, English tin
2′ Octave, English tin
1 3/5′ Tertia (from 2′), English tin
IV Mixtur (from 2′), English tin
III Cymbel (from 1′), English tin
IV Cornet (throughout the keyboard), English tin (executed with V)
16′ Fagott, English tin
8′ Trompete, English tin

Oberwerk (sharp and intense scales)
16′ Quintaden, English tin
8′ Principal, English tin
8′ Gedackt, metal
8′ Quintaden, English tin
4′ Octave, English tin
4′ Flöte, metal
3′ Nassat, English metal
2′ Octave, English tin
1′ Flageolet, English tin (over the contract)
II Sesquialtera, Eng. tin
IV Mixtur, English tin
8′ Vox Humana (with Schwebung), Eng. tin

Brustwerk (delicate and sweet scales)
8′ Principal, English tin
8′ Gedackt, metal
4′ Rohrflöte, metal
3′ Nassat, metal
2′ Octave, English tin
1 3/5′ Tertia (from 2′), English tin
1 1/2′ Quinta, Eng. tin
1′ Sufflet, English tin
III Mixtur, English tin
8′ Chalumeaux (over the contract), English tin

Pedal (strong and penetrating scales)
32′ Gross Untersatz, English tin
16′ Prinzipalbass, Eng. tin
16′ Violon, English tin
8′ Octavbass-Principal, English tin
4′ Octavbass, English tin
VI Mixtur, English tin
32′ Posaunenbass, Eng. tin
16′ Posaune, English tin
8′ Trompete, English tin
4′ Clarinbass, English tin (over the contract)

Accessories: Bass Ventil, Manual Coupler, 10 Wind Chests, 7 Bellows

The council at Zittau did not expect to reach an agreement with Silbermann quickly. Long preliminary discussions were carried on about the question of position. Silbermann wanted a more favorable site than that offered him, though, to be sure, this would mean that some citizens would be deprived of their places in church, a matter of some social implications. But as no agreement was reached on this point, Silbermann, with a heavy heart, had to be satisfied with the old, dark organ loft. This also made it impossible to add the 32′ Posaunenbass and 16′ Violon. Agricola said, "the late Gottfried Silbermann was much too fearful ever to have ventured upon one of these two stops (32′ Principal and 32′ Posaune). His successors, fortunately, are bolder." But that it was no fear of possible failure of the stops themselves, but rather lack of space, is as true here in Zittau as it was in the construction of the Frauenkirche organ at Dresden. Concerning the further negotions that lasted for more than a year, it may be pointed out that Silbermann required 75 hundredweight of tin, "at 29 to 30 thaler a hundredweight." Two large rooms and one small one in the Orphanage were assigned to Silbermann and his workmen, with which he was "well content." On June 27, 1738, at a "session of the Senate Silbermann confirmed the agreement and bound himself with God's grace to build the organ for 7000 thaler." It almost seems as if the council had relented in its purpose, for Silbermann learned in the summer of 1738 that the council was planning to remove the difficulty regarding the site of the organ. But this decision, to Silbermann's deep annoyance, was not carried out. He who was so laconic wrote long letters. He appealed to the testimony of the Counts Russ (Senior and Junior), he reminded the men of Zittau of "posterity," to whom they would give a sorry account of themselves. But all his eloquence was of no avail. In a disgruntled frame of mind he undertook the work. Meantime, he went to Zittau again and ascertained how far the joiners and carpenters had progressed.

When the choir was inspected, it developed that the foundation needed to be strengthened with three deep-set pillars, since the ground was clearly marshy. The organ would weigh approximately 300 hundredweight (about 15 tons). The weak foundation of the choir would not support this weight. With unceasing care, Silbermann saw to it that the lumber was felled and cut at the right time, and that only those boards were delivered that were "of high quality, well grown, and free of knots."

Then the council called for Silbermann's opinion regarding the price that the master joiner, Langner, asked for the organ case, and also regarding the color of the case work painting; and here Silbermann expresses a decided opinion against the painting of the wood with "marble color." "An organ case has never at any time been built of marble," he wrote the council. He considered "wood colors" or "light, white, and blue colors" the best, because then the gold showed better. He was also requested to express his opinion about the gilding.

Finally Silbermann was ready to set up the organ. But the painter, Vierling, hampered him with his scaffolding. Vierling complains to the council about the stubbornness of Silbermann who "will not allow me in church while he is putting up the organ," though he "would hardly have disturbed him with my brush during the process of setting up and tuning the organ." But Silbermann was right. Even trifling sounds can disturb the organ builder who is finishing an instrument. Accordingly, after March, 1741, all weddings, baptisms, prayer meetings, et cetera, were transferred from St. John's Church to that of Saints Peter and Paul. On August 1, 1741, the organ was ready for the preliminary examination. This was conducted by the organist Erselius of Freiberg, Kantor Hartwich, organist Fleischer, and organ builder Tamitius of Zittau. It was then discover-

ed that an entire rank of pipes and a Bass Ventil had been added to the organ over and above the contract, that even the feet and caps of the metal pipes and the chimneys of the Cornet were made of tin, and that everything else had been impeccably executed. For the principal examination on August 2, the Concertmaster Pisendel, a friend of Silbermann, had arrived from Dresden. The experts were heard on the new organ, and all present listened "with much pleasure." A comprehensive report was given by the examiners. Therein it was stated, among other things, "the musical temperament is tolerable and to be used acceptably in all combinations of instruments."

The music for the dedication on August 3, 1741, from the pen of Hartwich, consisted of two parts. A *tutti* presented, by way of introduction, Psalm 33, verses 1 to 3; then, Devotion, Joy, Religion, and Music sing their arias to texts that are infinitely dramatic. As climax, these allegorical personages gather, after the manner of an opera finale, for a dramatically inspired dialogue. Similarily, choruses and arias alternate in the second part. Psalm 150 forms the conclusion.

To enhance the occasion, the council ordered a special ode, in which the wonder organ is praised. Also, with the council's permission, a picture of the organ case was engraved in copper, by Daniel deMontalegre, news reporter of the Zittau Gymnasium and copper engraver. Finally, Archdeacon Haussdorf permitted the printing of the order of service at the organ's dedication. For the council members, to be sure, there was an unpleasant aftermath, in that Silbermann asked 600 thaler for the additional stops that he delivered. The council voted only half of this sum, and also manifested a lack of generosity in payment of honoria to the artists, Pisendel and Erselius, who did not belong to the town. From the records it can be seen that Silbermann was again in Zittau in December of that year. He taught "Roth, the sexton, the best way to rid the case work pipes of dust."

Nor was this fine Silbermann organ destined to long life. When Daun laid seige to Zittau on June 23, 1757, Zittau, with its church and organ, was reduced to ruins. Some pieces of melted tin were all that remained of the proud organ. The next organ was built there in 1834 by the Jehmlich brothers of Zwickau, who also were involved in a lengthy correspondence about the position of the organ.

Grosshartmannsdorf

On the sixth day of Advent, 1741, Silbermann completed as Opus 45 an organ in Grosshartmannsdorf. The case of this organ bears in the upper right hand corner the coat of arms of the patron, Adolf von Carlowitz, who had given 100 thaler towards the cost. The arrangement was:

Hauptwerk	*Oberwerk*	*Pedal*
8′ Principal	8′ Gedackt	16′ Subbass
8′ Rohrflöte	4′ Rohrflöte	8′ Octavbass
8′ Quintaden	3′ Nasat	16′ Posaunenbass
4′ Octave	2′ Octave	
4′ Spitzflöte	2′ Gemshorn	*Accessories*: Bassventil, Tremulant
3′ Quinta	1 3/5′ Tertia	
2′ Octava	1 1/3′ Quinta	
IV Mixtur	1′ Sifflöte	
III Cornet	II Cymbel	

In the console of this organ there was found a small notebook with the heading "Stops in the organ at Grosshartmannsdorf, rewritten in 1780, at the time of repairing, by J. G. Schenke." It contains statements about the use of the registers and comes from Silbermann himself, since they were also found in the records of another Silbermann

organ, the one at Fraureuth. Little is known about how stops were usually combined in earliest times. These entries are, therefore, extremely important evidence of how Silbermann thought his organs should be used. Here are the statements:

Full organ: 8′ Principal, 4′ Octave, 8′ Rohrflöte, 3′ Quinte, 2′ Octave, IV Mixtur, 8′ Gedackt, 4′ Rohrflöte, 2′ Octave, 1 1/3′ Quinte, 1′ Sifflöte, II Cymbel, 16′ Subbass, 16′ Posaunenbass, and 8′ Octavbass.

Flute combinations: 8′ Rohrflöte, 4′ Spitzflöte; 8′ Gedackt, 4′ Rohrflöte.

Sifflöte combination: 8′ Gedackt, 4′ Rohrflöte, 1′ Sifflöte.

Quiet flute combinations: 8′ Quintaden and 4′ Spitzflöte, or 8′ Rohrflöte and 4′ Spitzflöte, or 8′ Principal and 4′ Spitzflöte; 8′ Gedackt, 4′ Rohrflöte, 2′ Gemshorn.

Cornet solo combination: 8′ Principal, 8′ Rohrflöte, 4′ Octave, III Cornet; accompaniment: 8′ Gedackt, 4′ Rohrflöte or 2′ Gemshorn.

Cornet solo combination in Oberwerk: 8′ Gedackt, 3′ Nasat, 1 3/5′ Tertia; accompaniment: 8′ Rohrflöte, 4′ Spitzflöte.

Nasat solo combination: 8′ Gedackt, 4′ Rohrflöte, 3′ Nasat; accompaniment: 8′ Rohrflöte, 4′ Spitzflöte.

Tertia solo combination: 8′ Gedackt, 4′ Rohrflöte, 3′ Nasat, 2′ Octave, 1 3/5′ Tertia.

Stahlspiel solo: 8′ Gedackt, 3′ Nasat, 1 3/5′ Tertia, 1 1/3′ Quinte, 1′ Sifflöte; accompaniment: 8′ Rohrflöte, 4′ Spitzflöte. The notebook concludes with the following: "4′ Octave is used for drawing in [tuning] the Posaunenbass."

Erselius, the organist from Freiberg, tested this organ also. The musical director Hartwich of Zittau composed the music for the dedication. He may have been brother of the clergyman at Grosshartmannsdorf. The latter, the Reverend David Hartwig, a very learned and musical gentleman, expressed his admiration of Silbermann in a poem which was printed for the dedication. The repairs, mentioned earlier, were made in 1780 by Oehme of Freiberg. In 1840 the organ was newly voiced and brought into equal temperament.

Zoblitz

The church in the friendly, serpentine town of Zöblitz received a Silbermann organ on July 16, 1742, although the contract had been made as early as April 25, 1736. This instrument had almost the same resources as the one in Grosshartmannsdorf, save that Zöblitz had a 1 3/5′ Terz in the Hauptwerk, whereas the 1 3/5′ Terz in the Oberwerk and the 2′ Gemshorn in the Oberwerk were missing. When in 1904 the Jehmlichs undertook a rather extensive renovation for the first time, they were amazed by its excellent state of preservation. (The air in this church had never been contaminated by heating and gas lights.) The work was brought to normal pitch, the compass extended by the addition of C♯ in the manuals and pedal, and enlarged with some new stops.

Fraureuth

Detailed information about the building of the Silbermann organ at Fraureuth is available today in a complete volume of records. The contract was concluded on March 20, 1739, with Silbermann and his "relative," Johann Georg Silbermann. A noteworthy detail is the exactness with which the coinage for payment to Silbermann is specified. The disposition differs from that in Grosshartmannsdorf only in the addition to the Hauptwerk of 1 3/5′ Tertia, which in Fraureuth is called a Sesquialtera, in the elimination from the Oberwerk of the 2′ Gemshorn, and in the absence from the Pedal of the 8′ Oktavbass. On the back of the contract, listed in the handwriting of the Reverend

Mr. Rotha, who signed the contract for the church, are the same suggestions for registration that were found in Grosshartmannsdorf.

Here in Fraureuth, Silbermann availed himself of the opportunity to purchase wood "at a favorable price." A precise agreement was made regarding the conveyances. The Fraureuth farmers were to fetch their organ themselves. Silbermann asked for four large drays, drawn by four horses, and a "carriage." Unfortunately it was harvest time and the farmers needed their horses and wagons. But Silbermann insisted on his demand, and, if the people of Fraureuth wanted their organ, they had to comply. The organ was then set up by Silbermann and was dedicated on October 1 and 2, 1742. As appears from a statement of expenses, the people of Fraureuth inclined more toward physical than aesthetic pleasures. Of wine alone, twenty and one-half quarts were drunk. Generous pourboires were given to all engaged in the building of the organ, even the blower receiving 5 thaler.

Zwickau

Zwickau, too, was to receive another Silbermann organ. Zwickau, a town with an important past, revealed much of interest in the history of this organ. In 1383 there was mention of an organ in the Marienkirche. Blasius Lehmann of Bautzen (evidently a son of the Freiberg organ builder of the same name) in 1543 prepared a new organ for 750 florins. It was followed in 1612 by a work of Joachim Zschucke of Plauen, a famous builder of that day.

It contained:

Hauptwerk	*Rückpositiv*	*Pedal*
8′ Principal	8′ Quintaden	16′ Subbass
8′ Spitzflöte	4′ Principal	16′ Posaunenbass
8′ Gedackt	4′ Kleingedackt	8′ Bassregal
4′ Octave	2′ Octave	
2′ Octave	2′ Waldflöte	
1 1/2′ Quinte	II Klingend Cymbel	
VI-VII Mixtur	8′ Krumbhorn	
III Cymbel	8′ Singend Regal	
III Cornet (added later)		
8′ Regal		

It is understandable that the youthful organist, Ludwig Krebs, who had something of Bach's fiery temperament in him, could no longer be satisfied with this antiquated organ. In a report to the council he calls the sound of the old organ rough and unpleasant, the voicing uneven, and the speech irregular. Moreover, he considered the pillars on which the Rückpositiv with its considerable weight was supported to be rotten. As Silbermann was now working in the area at Fraureuth, the opportunity would be favorable for getting an organ more reasonably than otherwise. Silbermann, himself, wishes "to perpetuate the memory of his name in the Marienkirche with its wonderful acoustics." Krebs with an "unnamed person" will give 300 thaler, and moreover the "friends of God and His church" will contribute the rest. The Silbermann organ at Ponitz, which had cost 1,500 thaler, would be preferred by all impartial connoisseurs even to the castle organ at Altenburg, which Heinrich Gottfried Trost had built for 16,000 thaler.

Violent opposition to the building scheme was expressed by the church treasurer Wagner, to whom Krebs' idealism in art was quite incomprehensible. This place, he said, has no claim to distinction, very few understand anything about "delicate" music. But as the council was on the organist's side, Silbermann was called to Zwickau. He

appeared on November 27, 1742, inspected the church, and took the exact measurements of the organ loft. The disposition that he submitted agrees, save for minor deviations, with that for St. Peter's at Freiberg. The Zwickau council had already communicated with the council in Freiberg to learn the best solution for the financial problem. Ohndorf, the Freiberg architect who had built St. Peter's, had already been secured for Zwickau. It was hoped to bring in the 1000 thaler balance still lacking, by collections at communion and by a lottery. With this in mind Superintendent Beck addressed himself to the ecclesiastical authorities, and represented in emotional language the plan they had in mind and that there was urgent need of haste; for Silbermann, who was far superior to the other builders, was already old, and could easily be removed by death, and then they could not get a Silbermann organ. Contrary to all expectation, news arrived from Dresden that objection was raised to the means for raising the money. There the project ended. Wagner and his partisans triumphed. In chagrin at his failure, Krebs went to Beitz, where, it is true, there was no Silbermann organ, but he hoped to find sympathetic appreciation of his skill.

Smaller Organs

In the years from 1744 to 1750 Silbermann built a number of smaller organs. These included one completed in 1744 for the castle church at Burgk. A small work by Kaspar Kerll of Adorf had been there since 1639. The contract for Kerll, father of the famous composer who was both an organist and a builder, is still preserved, dated October 11, 1638. He promised to build an organ with the following registers: 8′ Grobgedackt, 4′ Kleingedackt, 2′ Principal, 1′ Oktav, II Cymbel, 8′ Regal, Tremulant, Kettledrums, and Birdsong. In a note Kerll stresses "the special loveliness" of the wooden Regal. He is willing to exchange it for a Regal of metal, if the court does not like it.

The Silbermann organ, which even today constitutes the finest ornament of the chapel, contains 8′ Principal, 8′ Gedackt, 8′ Quintaden, 4′ Principal, 4′ Rohrflöte, 3′ Nasat, 2′ Octave, 1 3/5′ Sesquialtera, 1 1/2′ Quinte, 1′ Sifflet, III Mixtur, and a single Pedal stop, 16′ Subbass. It also has a Pedal coupler and a Tremulant.

The organ built in 1745 at Etzdorf near Rosswein originally had no Pedal. It contained 8′ Rohrflöte, 4′ Principal, 4′ Flöte, 3′ Nassat, 2′ Octave, 1 1/2′ Quinte, 1′ Sifflöt, and 1 3/5′ Sesquialtera.

In 1796, Carl Rudolf August Vensky, who was then associated with the court organ builder Treubluth, added a 16′ Subbass and an 8′ Principalbass. In 1840 the work was still famous for its fine tone and its excellent construction. The congregation, which had little regard for the beauty of the Silbermann organ, unfortunately sold the work in 1865, when the church was torn down, to Wallrode near Radeberg.

The building of the organ at Nassau near Frauenstein took place in the midst of war's disturbances, in 1745 and 1746. Johann George Silbermann produced a draft for its specification, which was signed on August 24, 1745, by Gottfried Silbermann. The work is in excellent condition even today. The stops are arranged at the console in the following order:

Prinzipal 8′	Quintaden 8′	H.	Rohrflöte 8′	Octave 4′
Cornet III	Quinta 3′		Octave 2′	Spitzflöte 4′
Mixtur IV	Rohrflöte 4′	O.	Nasat 3′	Gedackt 8′
Octave 2′	Sufflöt 1′		Sesquialtera from 2′	Quinta 1 1/2′
Cymbel II	Subbass		Posaune 16′	Tremulant Vent.

Here, too, the amount of wood required is closely stipulated. Nassau in particular suffered severely from tribulations of war. Silbermann was asked to give up his contract, but without success. Finally the deficit was covered from a different source.

Johann Daniel Silbermann, who was called in from Strasbourg, completed in 1751 his uncle's work at Frauenstein. The largest share of the sum demanded was given by the patron August von Schönberg. Today the organ contract is still in the possession of this family, settled at Börnichen near Frankenstein. The registers on the right of the organist are 8′ Quintaden, 4′ Octave, 2′ Octave, 3′ Quinte, 1′ Sifflet, III Mixtur, Tremulant. On the left are the 8′ Principal, 8′ Gedackt, 4′ Rohrflöte, 3′ Nassat, 1 1/2′ Quinte, 1 3/5′ Sesquialtera, 16′ Subbass, and a Pedal coupler.

On November 11, 1882, the organ and the church were severely damaged by lightning. The case work and the bellows had to be renewed by August Schubert of Rossbach. This master was especially successful with the restoration. The sound seems to come from an original and unaltered Silbermann. As a youthful seminarian, Karl August Fischer frequently stayed in Frauenstein and often could hardly tear himself away from the organ.

A Silbermann Positiv, which was required as a temporary organ in the Catholic Court church, according to the contract, is now existing in Schweikershain. It was taken there in 1759 and today has the five original registers: 8′ Gedackt, 4′ Principal, 2′ Octave, 1 1/2′ Quinte, II Cymbel, and Tremulant.

Count von Wallwitz, through whose mediation this instrument was taken to Schweikershain, was probably responsible, also, for the procuring of a similar Positiv for his village of Ringethal, near Mittweida. The latter instrument originally stood in the Castle Church and had six stops, all of which were divided into Discant and Bass. After it was brought over into the church later on, an 8′ Principal and 16′ Subbass were added as Pedal stops by Ladegast in 1849.

The Positiv at Böhlitz near Wurzen is regarded as undoubtedly coming from Silbermann. Until about 1800 it stood in a Leipzig school, and came from there into the possession of the parish.

The Organ of The Catholic Hofkirche in Dresden, Built Between 1750 and 1754

As early as 1740, negotiations had been under way with Silbermann for building an organ in the Catholic Hofkirche which at that time was under construction. But the actual contract was not concluded until July 22, 1750.

The disposition was:

Hauptmanual (of large and grand scales)
16′ Principal, in the case, tin
16′ Bordun (lowest octave of wood, the remainder of metal)
8′ Principal, in the case, tin
8′ Viola di Gamba or Spielflöte, tin
8′ Rohrflöte, metal
4′ Octave, tin
4′ Spitzflöte, tin
3′ Quinte, tin
2′ Octave, tin
1 3/5′ Tertia (from 2′) tin
IV Mixtur (from 2′), tin
III Cimbal (from 1 1/2′), tin
V Cornet, through half the keyboard from c^1 to d^3, with separate wind chest and wind canals, tin
16′ Fagott, tubes and mouthpieces of tin
8′ Trompete, tubes and mouthpieces of tin

Brust (of delicate scales)

8′ Principal (actually built 4′), tin
8′ Gedackt, metal
4′ Octave (built 2′), tin
4′ Rohrflöte, metal
2 2/3′ Nasat, metal
1 3/5′ Sesquialtera, tin
1 1/2′ Quinte, tin
1′ Sufflet, tin
III Mixtur, tin

Oberwerk (of bright and intense scales)

16′ Quintaden, tin
8′ Principal, tin
8′ Quintaden, tin
8′ Gedackt, metal
4′ Octav, tin
4′ Rohrflöte, metal
3′ Nasat, metal
2′ Octav, tin
1 3/5′ Tertia, tin
1′ Flageolet, tin
IV Mixtur
8′ Unda Maris, tin
V Echo Cornet, throughout the keyboard from c^1 to d^3 with separate wind chests and conductors, tin
8′ Vox Humana (over the contract), tin

Pedal (of strong and penetrating scales)

32′ Grosser Untersatz, wood
16′ Principalbass, wood
8′ Octavbass, tin
4′ Octavbass, tin
VI Mixturbass, tin
16′ Posaunenbass, tin
8′ Trompetenbass, tin
4′ Clarinbass, tin

Accessories: Tremulant, Schwebung, Bass Ventil, Manual slide coupler, 6 bellows, 11 windchests. Pitch, Kammerton.

Feet, beards, caps, chimneys of the metal stops are all of English tin. Compass of the manuals, C, D, D♯ — d^3; of the pedals, C, D, D♯ — d^1. Cost: 20,000 thaler.

According to Hilf, Silbermann was encouraged by the king, who was very well disposed toward him, to look more than usually to his material advantages on this occasion. That is why he asked this extraordinarily high price. It appears very doubtful, to be sure, whether Silbermann obtained the 20,000 thaler agreed upon. During his lifetime he received only half the amount, as is shown by the receipts on the contract, which was found in his papers. One stipulation of the contract ran that Silbermann had to ask for "adequate quarters for ten persons" in Dresden. This accommodation Silbermann found in the former Catholic church which up to the year 1904 contained the state archives in its rooms. In the Freiberg castle he also had two rooms assigned to him. Among the helpers whom Silbermann engaged for this great task was the aged Zacharias Hildebrand. Probably a reconciliation had taken place in the period of the Naumberg organ rebuilding. On August 10, 1750, Silbermann concluded a contract with him, whereby he was given supervisory power. He was to get seven thaler and twelve gulden weekly, and 2000 thaler when the organ was completed.

Those who have wanted to deprive Silbermann of the credit for building this magnificent organ rely for support on a statement submitted by David Schubert on June 6, 1769. In this Schubert explains that he had drawn the sketch for the organ and laid it out. The detractors say that because of his advanced age and physical weakness Silbermann had entrusted the building to Schubert. These allegations are contradicted by the documented fact that Hildebrand was the chief supervisor; and though Silbermann was much plagued by gout in his last years, he was not the man to sit idly by. Up to the final moment when death overtook him at his work, he remained the general in whose hands all the threads were gathered. According to Hilf's report, the master had even voiced quite a number of stops ahead of time. During his last stay in Freiberg, with the aid of his pupil, Oehme, he had soldered the resonators of the Vox Humana.

Here in Dresden, too, Silbermann had to face a violent struggle with the architect, Gaëtano Chiaveni, before a favorable site was vacated for the organ. Chiaveri feared that the imposing views of the high vault would be impaired by the organ's projecting too far, and assigned to Silbermann the area in the "interior of the arch." Silbermann, on the other hand, for reasons of better sound, wanted the organ to be moved forward *in front of* the pillars that supported the arch. That there were then still many architectural problems to be solved is indicated by the heading, "Arrangement for a large organ in the new church for the royal castle in Dresden; how, in accordance with the sketch outlined, it can be placed in front of the pillars, but only with difficulty because of the narrowness of the arch." Silbermann did, however, acquire a more favorable position for his organ. Jehmlich, Sr., also used some of the same words when in 1839 he negotiated with the Zittau council about erecting an organ. "In fact the Catholic court church has gained wonderfully not only in regard to the sound of the organ, but the appearance, and the position of the music chapel has likewise gained, because the balustrade of the choir was moved farther forward."

Numerous letters found in Silbermann's effects may well refer to this question of setting up the organ. They were addressed to the chief inspector of public buildings, Knoeffel, to Locke, the royal conductor, and to Hackel, the sculptor. The last mentioned, who was elsewhere called Hache, prepared in collaboration with Coudari the case work with its valuable carvings, which, the gilding included, cost 4000 thaler. For a long time it was believed, erroneously, that Silbermann had used porcelain pipes in this organ.

The church was used for Divine Service in 1751 although the interior had not yet been completed. Silbermann provided for these services the Positiv that is now in Schweikershain. On an inspection of this work, one finds in the interior a spacious layout. From the bellows room behind the organ it is possible to look, by means of two little windows, diagonally across through the organ to the altar area.

Among the voices of this organ the Fagott with its trombone-like sound attracts particular notice. It was later provided with tuning rollers. The quietly voiced Unda Maris is of principal scale, and is tuned a little low, so that it produces a wavering sound. The Chalumeaux has cylindrical resonators and begins at g below middle c. Its sound is clarinet-like. The wind canals are divided, but quite narrow, so that with full organ and loud playing the familiar "sobbing" can be heard.

On this point the royal organ builder, Jehmlich, who is in charge of maintenance says, "Unfortunately the canal conduits for the work are so narrow in cross section that with only a moderately full organ there is a disturbing unsteadiness in the tone because of inadequate wind supply. However, the size and proportions of valves, channels, and all other components of the slider wind chests are masterly, as in all other Silbermann works." The area of the bellows is 2.84 meters x 1.55 meters (approximately 9'4" x 5'1"), with an expansion of 41 centimeters (16").

The Pedal has a wind pressure of 41° (3.6"), the manual 36° (3.2"). The tuning of the instrument, which formerly corresponded to Kammerton, is somewhat lower than A - 435. Reissiger, conductor of the royal orchestra in Dresden from 1826 to 1859, proposed to tune the organ higher, so as to be able to use it simultaneously with the orchestra in church music. Fortunately the organ was saved from this rough treatment by the royal organist, Schneider. The latter proposed to buy new woodwinds which would cost 250 thaler, whereas to retune the organ would have cost four times as much.

Reference has already been made to Burney's appraisal of the Frauenkirche organ in Dresden. This English music scholar examined the organ of the castle church at the

same time, admired the neatness of the work, the ingenious arrangement of the registers, and not least the silver gleaming case work pipes. The full organ sounded to him uncommonly strong and full, although a very annoying echo disturbed him. The organist, Binder, a pupil of Hebenstreit, played for him quite some time in the style of Bach. Binder, who made much use of the pedal, had "finally heated himself as much as if in the middle of dog days he had run some miles at full speed over a plowed field." No wonder, with an organ with such "stiff and deeply falling keys" and so many stops! The Vox Humana, in Burney's opinion, was bad. A few solo stops were of pleasant tone. To be sure, a German organ which was meant to accompany the congregation's singing, did not need as many imitative stops as an English organ. German organ building seems to Burney particularly backward since the "swell pedal was every where lacking."

Mozart's judgment may be set against that of the English musician. In a letter from Dresden, dated April, 1789, to an acquaintance of his, Mozart related that Naumann had played for him one of his masses in the Catholic Hofkirche. It struck him as beautiful, perfectly executed and expansive, although "a bit coolish." Mozart had "played a great deal for the gentlemen;" but he could not stir their enthusiasm, and apart from "wishy-washy" compliments they said nothing to him. "It is a glorius instrument, beyond comparison." Mozart, to his surprise, was forced to engage in a musical contest with a foreign musician named Hassler. The latter played very well, in Mozart's opinion, but without much imagination and originality. Mozart took himself well in hand and concluded his performance with a double fugue, played quite severely and slowly, so that it was all clear, and they could easily follow him through all voices. After that no one else wanted to try. The most forthright and genuine was Hassler. He danced around for joy and wanted to kiss Mozart.

From the year 1813 dates an enthusiastic hymn of praise about this organ by an unnamed author. He first expresses his regret that, instead of the broken-winged overture between the masses he "could not hear a well executed prelude by the accomplished Dreyssig on the incomparable organ, for during the entire service (he) had heard little more from Dreyssig than a few chords." Moreover he found Silbermann particularly deserving of admiration for his great knowledge of acoustics, which he had acquired empirically.

In the midst of his work on August 4, 1753 the master was surprised by death. It was probably apoplexy. The entry in the list of deaths in the Freiberg Cathedral is as follows: "Mr. Gottfried Silbermann, organ builder to the country at large and to the court of the King of Poland and the Elector of Saxony, who blissfully and peacefully fell asleep in his Redeemer at 11:00 P. M. on August 4, 1753, and whose mortal remains were interred in all quiet at 5:00 A. M. on August 8. Age, 71 years."

Old age was cited as the cause of death. He was interred in the Johannes-Friedhof, where his friend, master Bähr, was already resting. The "actus absignationis" (act of sealing up) was performed by Notary Langbein, who had assisted Silbermann in litigation during his lifetime. At this procedure, which was required by law, there were present Michael Silbermann, master joiner in Dresden, to whom the "cura defuncti" was entrusted by Langbein; J. Daniel Silbermann, Zacharias Hildebrand and his son, Johann Georg Schöne, David Schubert, and Gottfried Oehme, all organ builders; and Nikolas Wilhelm Manner, journeyman joiner. A superficial glance revealed a large store of silver, copper and tin utensils, and many beds. The money and the documents were in a box which was sealed after taking out the money that was needed for household and funeral expenses. At an early morning hour the dead master was attended to his eternal

resting place. Pupils of the Kreuzkirche sang at the grave. A clergyman of the same church delivered the funeral address. Five bearers of the Silbermann name stood with lights in their hands around the open grave. Apart from those mentioned above, there were Abraham, Christian, and Georg Silbermann from Freiberg.

Silbermann's will, which he had drawn up on July 21, 1751, was opened one month after his death in the city court at Freiberg, and brought great disappointment to Michael Silbermann, who had considered himself sole heir, for Johann Daniel Silbermann of Strasbourg had been named as heir to the entire Silbermann property. If he should predecease him, Daniel's brothers, Andreas and Heinrich Silbermann, were to take his place. Georg Schöne who had served Silbermann faithfully for more than thirty years was to receive 2000 thaler and all that was on hand, particularly materials useful for organ building, and the tools. There followed smaller bequests to Dietze, the sexton, Clemm, the local organist, and to the maid who had kept house at the time of Silbermann's death.

Michael Silbermann, the very prosperous master joiner of Dresden, immediately protested this will. He alleged:

Silbermann had already made a will in 1744 and in it had named Georg Silbermann as heir. The deceased had also given assurance that he would remember him, Michael Silbermann, and the rest of his family. While building the organ at Dresden he had lived with Michael Silbermann. The latter had "provided him and his workmen with lodging, food and light," but had so far received nothing. It could easily be proved by witnesses that "the deceased had even before 1751 been at times in a very depressed state of mind and inclined strongly to melancholia, so that he had to be kept under surveillance."

But Michael Silbermann's petition was unsuccessful. Daniel, who had it confirmed by a town council of Strasbourg that citizens and residents of Strasbourg were excluded from escheatage, received the considerable property amounting to over 10,000 thaler. Included were many precious objects, rings with diamonds, tobacco boxes, table spoons, a gold piece with a handle and inset pearl, et cetera. Among the documents in manuscript were 44 contracts for the building of organs and 14 testimonia. With equal diligence Silbermann had saved letters from Hildebrand, Schubert, Pisendel, Gräbner, Bach, and Hebenstreit. Predominant among the books are those in the religious and medical fields. But Volume II of *Syntagma Musicum* by Prætorius also adorned his collection. Langbein's deposition contained a very precise inventory of clothes and linen. A survey of the tools bequeathed to Schöne indicates how things looked in Silbermann's workshop. There were four saws, one joining press, one trying plane, one smoothing plane, one nicking-tool, fret saws and sash saws, a brass level, plummet level, drills, voicing knives, bevel squares, one box of mathematical instruments, hair proportional compasses for music, a pair of iron hair compasses, 12 iron foot forms, lip irons, 94 pieces of pipe shapes of hard and soft wood (mandrels), 19 principal scales of metal and tin, a lead wind gauge, a brass mouthpiece form, et cetera.

As for musical instruments, there was on hand a new klavier with a wooden case. Notary Langbein appraised this instrument, which was clearly a clavichord, at 20 thaler. On October 23, 1753, Daniel Silbermann assumed the rights and duties of his uncle respecting the building of the organ in the Catholic Hofkirche. Shortly afterward he stated that he intended to settle in Saxony. He also retained old Hildebrand as foreman. On February 2, 1754, the organ was turned over, apparently without special ceremony.

BUSMAN

ONE Sunday morning recently a beautiful suburban church was comfortably filled with people who obviously enjoyed life and took a well-bred interest in the proceedings. It was a small, intimate gathering place, and a cheerfulness in the atmosphere was enhanced by the bright red vestments of the children's choir and quartet of adults. The minister's voice was pleasing, and the organ sounded very well except when played loud.

Although we arrived too late to hear the prelude the impression of dignity was created immediately by the steady tempo of the opening hymn. A feeling of well-ordered control characterized the entire service, a control that may have been exercised a trifle too much at times.

A sort of musical responsory, involving the singing of single verses of certain hymns, was an integral part of the liturgy of the day. The Litany was preceded and followed by verses from the penitential hymn, "Saviour, when in dust to Thee," to the tune known as "Spanish Chant." Since these words touch upon "weeping eyes," "pains and woe," agony, doom, et cetera, it may have been appropriate to sing them with diminuendo and rallentando at the end of each verse, but this dramatic effect interfered with good congregational participation, and seemed to be striving toward an attitude of faintness and world-weariness that was obviously contrary to the state of mind of everyone present.

The Gradual, sung between the Epistle and Gospel at Ante-Communion, was the first verse of "O word of God incarnate," to the tune "Munich," harmonized by Mendelssohn. Here too, the ending was something of a fade-out. The sermon hymn, "When I survey the wondrous cross" to the familiar "Rockingham," was carried along at a good singable tempo, except that the last measure of each verse dragged to a stop on an unnecessarily prolonged note. Everybody sang "Praise God from Whom all blessings flow" at the end of the sermon, as though they were glad it was over, and here too, there was more than a suggestion of rallentando. For the presentation of the offering an unfamiliar verse sung to "Gardiner" (the tune known to choir boys as "the traffic problem," i.e., "Where cross the crowded ways of life") ended in a beautiful pianissimo. After the Benediction "Our fathers' God to Thee," the last verse of "America," was sung as a prayer hymn. It is next to impossible to sing well when kneeling, but this ending was dramatized in the usual way. All the Amens were given the familiar Fred Waring treatment of prolonging the final "n," a mannerism that soon becomes tiresome.

Of course it must be admitted that the choir and organ were both at their best in pianissimo, so that the director was perhaps justified in making the most of his resources in this way. But the diminuendos and ritards seemed too frequent, creating something of an impression that everyone was about ready to expire.

The quartet of well-trained soloists sang Stainer's "God so loved the world." We will not discuss the question of the inappropriateness of this lyric-theatre style of composition in a church service, as enough space has already been given to the matter both here and elsewhere. If this piece is to be performed, however, it would be well to have all the notes sung in such a manner that they can be definitely recognized. This was not always possible on the occasion under discussion because of excessive vibrato, which at times reduced the singing to mere noise, devoid of sustained pitch and harmony. They sang together well with respect to rhythm, attacks, releases and enunciation, and the

indeterminate pitch was not always noticeable. The trouble began in the second phrase at the prolonged word "world," for which the alto is suppose to sing F♯ and E. This alto voice wobbled up and down so far—traversing at least a major third—that there was complete confusion except for the moments when a clear G♯ seemed to come from her! Similarily the bass, at "should not perish" was unable to land anywhere near A♯. His heaving centered around A-natural each time he tried for A♯. And during the long pedal point at the end when the bass has repeated Ds to sing, his fluttering never seemed to stop on any note except C♯. Combined with considerable trembling and quivering above, the effect was chaotic. The climax of the piece had been somewhat reminiscent of the passages for soloists in Beethoven's Choral Symphony, which usually sound like alley cats screeching at midnight, except that these cats seemed more relaxed, as though they had lost all hope of ever achieving anything, and were catawaling in a mood of gloom. God must surely be "long-suffering and of great goodness" if He lends more than half an ear to such! There were moments, at least, when this poor mortal devoutly wished to be over the hills and far away.

The red-clad singers seated in front were naturally the cynosure of all eyes. Their demeanor in the chancel was always suitably dignified, but in the recessional hymn after passing through the door they turned around, as many choirs do, to bellow back in toward the congregation until the end of the last verse. At that moment the attractive blonde soprano, in clear view of all the congregation, laughed and winked at another member of the choir. For her the service evidentally ended as soon as she stepped through the door. Perhaps this was just a manifestation of a kind of professionalism. It suggested all sorts of queries about her, largely of a personal nature.

In summary, the musical service was quite good. Adequate resources and talents gave it many virtues. However, the skillfully created effect of sighing and fainting away was a little too predominant for my taste! While sighing and fainting may have been the subject of religious poetry in the past, I cannot believe there is any religious obligation to swoon and sigh on Sunday mornings at the present time, nor do I believe that such swooning and sighing is a true expression of the real attitude of anyone present. My own experience as a church musician took me far away from that line of development. Adolescent males may sound like bawling calves singly, but seven hundred of them can generate considerable vocal power and enthusiasm, and riding herd on them with a 22½ h.p. Casavant larruping along at a good clip seems much more truly religious to me than enacting the theatrical role of pseudo-emotionalism.

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